

**SELL YOUR
'SHORTS' WITH
INTELLIGENCE!**

Maintain Sound Perfection!

Publix Opinion

The Official Voice of Publix

**SELL YOUR
'SHORTS' WITH
INTELLIGENCE!**

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of February 7th, 1930

No. 22

LIVE LOBBY IDEA INVADES CIRCUIT!

'VAGABOND KING' PREVIEW TIPS

ACE SHOWMEN STUNNED BY ITS POWER

A gathering of Paramount and Publix Home Office, Sales and Studio executives that included nearly every Publix Division and District manager, advertising manager and booking manager, saw a "working"-print of "The Vagabond King" which was screened at midnight Tuesday, in New York. Unquestionably, it was the most thrilling private preview ever known in the industry.

Despite the fact that studio experts have not yet cut it into its final form, the frequent interruptions from applause, cheers, and shouts of approval by the assembled ace-showmen testified to the power of this attraction. Zone previews will follow within the next ten days.

"The Vagabond King" is a magnificent love story—magnificently unfolded in a mighty drama of such great and exciting power that it kept most of the pre-viewers in huddled and eager discussion for hours afterward. Beside this the inspired Friml compositions provide vehicles for choral and orchestral climaxes that time and again swept the audience completely into the glamorous movement of the plot. Dennis King is by far a greater actor and a more compelling baritone, and a more beloved hero on the living screen, than he ever was on the Ziegfeld stage. The lovely Jeanette MacDonald is a warm and lovely heroine. Men and women of all ages will love them both. They're plausible, and completely capable and most perfect in their roles. Newspaper critics unquestionably will "discover" anew that O. P. Heggie is

(Continued on Page Two)

HOW MUCH DO YOU KNOW?

MANAGERS—are you equipped to hold your jobs?

Do you know 'sound'?

Test yourself. Turn to page 4 and see if you can pass the *Sound Quiz*.

Remember the injunction of Mr. Katz—nothing but perfect sound will be tolerated!

27 MANAGERS PROMOTED IN LAST YEAR

Striking corroboration of the Publix "Promotion From Within Policy" was furnished by David J. Chatkin, General Director of Theatre Management, at the opening meeting of the District Managers Sessions, when he announced that 27 district managers had been made in 1929, every one of them having been promoted from a theatre manager.

This conformation to a policy well established in Publix is exemplified not only by the district managers but also by every level of man-power both above and below that grade. Among the division directors who were promoted from division managers during 1929 and 1930 are George Walsh, J. A. Koepel and John Friedl. Among our partnerships, where Publix man-power policy has, for the most part, been adopted, Eddie Ruben, J. J. Rubens and Arthur Mayer have been similarly promoted.

Among the division managers to be raised from district managers during the past year are C. B. Stiff and Ralph Branton; Marty Mullin, elevated to a similar position from the Home Office; and Harry Goldberg and Morris Ruben from our partnerships.

SAAL SUGGESTS ATTENTION TO 'SHORTS'

Hurling the entire force of Home Office, Division and District bookers into the problem of properly booking, 'spotting' and exploiting all short subjects, William M. Saal, General Director of Film Buying and Booking, today provided some of the most practical assistance yet made available.

"The entire company is aware of the pledge made by Mr. Katz, in the matter of offering the best possible outlet and use of shorts. Carrying out his ideas, I have been in consultation with Mr. Chatkin and Mr. Botsford, who have issued definite instructions as to the handling of shorts in the respective phases of theatre management and theatre advertising.

"Until now, the value and importance of short subjects, and required method of handling, has been woefully unappreciated. This was due either to lack of time, or pressure of other important matters on the part of bookers, advertisers and managers. However, from now on, a weekly meeting of district managers, district advertising men, and district bookers will be held, commencing immediately, for the specific purpose of properly booking, advertising and spotting short subjects.

"The Home Office can only assist in this matter. The actual work must be done locally. There are now too many examples in Publix Theatres, where the line of least resistance is the rule. In such theatres, a feature, a news-reel and a comedy constitute the only entertainment fare. Even these, according to Mr. Botsford are not thoroughly or skillfully advertised. Now that a district advertising manager and a district booker is available in each zone to assist the district managers, Mr. Chatkin and Mr. Botsford and myself are agreed that no excuse will be accepted for failure to properly appreciate and get maximum value from all available shorts product.

"A great many splendid short subjects are now available, including vaudeville acts, song reels, talking cartoons, color subjects in sound, slapstick comedies, and refined comedies. Division and district bookers have been instructed by me to stay in constant communication with district advertising men and district managers so that I may be assured that the available shorts product is not only being used, but is being used in

(Continued on Page Two)

NOTICE!

All holiday trailers will henceforth be obtained directly from Boris Morros, Director of the Music Department, L. L. Edwards, of the Home Office Advertising Department, has announced. The holiday trailer service, for which Publix had contracts with National Screen, has been cancelled, effective January 25.

In the event that any question might arise with the individual theatre managers regarding final holiday trailer service invoices from National Screen, the matter should be immediately referred to Mr. Edwards, who will make the necessary adjustments.

DISTRICT HEADS IN SESSION AT HOME OFFICE

Qualifying it as one of the most constructive moves that Publix has made in recent months, Mr. Sam Dembow, Jr., Executive Vice-President of Publix, opened the District Managers Session Monday morning by welcoming the field executives, in the name of Mr. Katz, to the Home Office and in stressing the importance of the course which has been laid out for them.

"The two most constructive moves made in the past few months," declared Mr. Dembow, "were the Cost Control Committee and this District Managers Session. The rapid growth of our company in the past year, during which nearly 600 new theatres were acquired, necessitated a corresponding growth in man-power. As a result, almost 30 theatre managers have been promoted to district managers. If these men occasionally made mistakes, the fault was that they had not been properly trained. It was to offset this difficulty that Mr. Chatkin suggested this series of meetings for district managers and delegated Mr. Barry to lay out the program."

Suggestions Sought

To illustrate the importance attached to this plan by the Home Office, Mr. Dembow said that the company was willing to undergo the great risk of taking these field executives away from their operations because it was satisfied that whatever loss might be incurred, would eventually be more than made up by disseminating this valuable information to the field. Mr. Katz was particularly interested in this program, Mr. Dembow declared, and he suggested that, at the completion of the

(Continued on Page Six)

DIVERSION FOR HOLD-OUTS AID GROSS

Lobbies made lively by live talent are luring additional patronage to all Publix theatres throughout the circuit in which these new ideas of exploitation and entertainment are being given a trial.

Brooklyn, Boston, Toledo, Chicago, Kansas City, Minneapolis, and many other cities report that the scheme of enlivening lobbies, as advocated by Mr. Katz, is proving a consistent builder of grosses. It not only entertains patrons in the holdout line and frequently affords opportunity to exploit coming product, but it actually sells tickets by attracting customers to the theatre and making "talk."

A girl band was used successfully in Toledo, and duos and trios of singers may be heard in Chicago lobbies. A pretty girl art student from a school in Minneapolis agreed to make lightning sketches in the theatre lobby there for a very reasonable weekly sum. She is introduced from the stage by the band leader, and makes a lightning sketch of him while he is making the introduction. Patrons watch for her in the lobby later.

Brooklyn is Awake

Brooklyn, to facetious Manhattan Islanders is known as the Sleepy City. No one, however, is found asleep in the Brooklyn Paramount. The wideawake methods of the staff make certain that patrons are kept wide-awake at times. At the Brooklyn Paramount, Lobby Entertainment is one of the most important considerations in keeping business to the high level it has enjoyed since its inaugural program a little more than a year ago.

Patrons of the Brooklyn Paramount start seeing a show as soon as they purchase a ticket. In the outside lobby is a talking machine

(Continued on Page Two)

CHICAGO CONVENTION STARTS \$25,000 CASH PRIZE CAMPAIGN

Division directors, division managers, district managers, district advertising managers, division and district bookers will gather in Chicago on March 3, 4 and 5, to launch the \$25,000 Prize Second Quarter Profit Stampede.

Vivian M. Moses, famed merchandising expert of the motion picture industry has been appointed to take charge of the planning and dissemination of Stampede Information and he will be introduced at the meeting. Messrs. Katz, Dembow, Chatkin, Botsford, Saal and A. J. Balaban will discuss various phases of the entertainment possibilities during the months of April, May and June.

Right now home office officials are arranging for twelve weeks of tremendous attractions, and removing as many obstacles as can be foreseen. The \$25,000 in cash will be divided into amounts allocated for disposal among the theatre staffs of each district, as a special incentive to establish Publix greatest gross-profits during those months.

WANTED!!!

So that 1200 other Publix theatres can get the benefit of your brains and ingenuity, Mr. Katz wants you to write a special weekly letter to Publix Opinion, enclosing photos, telling what you are doing about enlivening your lobbies. This refers to both "live" talent in your lobbies to amuse "holdouts" and standees, and it also refers to your method of enticing patrons with colorful "front" and lobby posters that sell future attractions. Do this immediately to prove that you're not a "dead" operator, and that you're willing to give others the benefit of your experience.

LET HOTEL SPONSOR YOUR PREMIERE

DE LUXE PICTURE PRE-VIEW AND FORMAL DINNER-DANCE WILL STAMPEDE THE TOWN

The owner or manager of the biggest hotel in your town can be depended upon to put over at least three de luxe "special premiere" performances during each year for you. All you have to do is sell him an idea, and he'll do all the work, and pay all the expense.

Here's the idea:

The annual New Year's Eve dinner-dance is a huge profit making event for Mr. Hotelkeeper. He gets \$5-a-plate and \$1-a-bottle for gingerale and winds up with a terrific profit, even after paying for the breakage on chairs, etc. He wishes he had three or four more profitable events like New Year's Eve, every year, but he doesn't know how to get 'em. So you tell him.

The principal factor behind the profit of a hotel's New Year's Eve celebration, is the fact that people love to celebrate anything, and they love to DRESS UP FOR IT. At least enough people do, to pack a ballroom at advanced prices. The important thing is to get an excuse that will make the local men get a haircut and slide into their tux, and make the ladies don their formal attire.

La Guinan's Secret

Once they're in formal attire, they want to strut their stuff. Texas Guinan got rich knowing this. Only a scant half dozen towns provide more than a few limited occasions, annually, upon which the town-folk can dress formally. Any idea that boosts the number is welcome.

You go to your hotel proprietor, and tell him that Mr. Zukor has given you permission for a special advance-preview of "The Vagabond King," with reserved seats. Suggest that he tie-in with a formal dinner-dance and that the reservation list, while made up of paid seat-buyers, sponsored by yourself, the hotel owner and a few society leaders, will be carefully selected in advance by mail. The show will start at 9 p. m., on a Monday night, and following the show, will be the formal dinner-dance at the hotel ballroom. The hotel man will quickly envision a night of several thousand dressed up citizens, spending their money for his gingerale. He'll go out and get up a real committee of social leaders, and sell them the idea of staging the theatre party-dinner dance, at a price per head, that will give you \$1.50 per admission, and leave enough to give him a profit on his dinner dance.

Sold in Advance

Mr. Hotelkeeper will launch the thing by mail, six weeks in advance, and have all the tickets sold in two weeks, nearly a month in advance for you. Of course, any unsold tickets will go on sale at the box office, sans the dinner-dance privilege. The event will 'break' in three different departments of each local newspaper. The Society Editors will eat it up. So will the movie editors. So will the city editors, who will see a chance for some swell local news-photos. If necessary, the Junior League—your best local organization of sub-debs,—will sell out the tickets for 10% of the gross, and give their end of the money to their pet local charity. The leading hotelman in any town is always doing favors for the society folks, and they'll be glad to co-operate on this idea with the hotel man.

In addition to the benefits in publicity and profits from a \$1.50 top sellout, it is pointed out that such an event also is a windfall of profit to haberdashers, milliners, florists and other merchants, who would gladly run tie-ups in newspapers and windows, boosting their appropriate merchandise for the occasion.

Mr. Chatkin's Letter

The following excerpt, from a letter addressed to Division Direc-

STUDY 'STILLS'!

Study your set of 8 x 10 black-and-white "stills" on each picture, a month in advance. You'll get a lot of ideas for lobby posters, special trailers—and above all else—newspaper display-ad merchant-tieups. A picture of a feminine star in modern attire should make a great eye-catcher in the display ad of your best local ready-to-wear merchant, and he'll also use it in his window with a credit-line.

for George Walsh, from David J. Chatkin, offers some illumination on the foregoing:

"I believe that it will be very essential and profitable to put on either a midnight showing of this picture (The Vagabond King) the night before its opening, selling the tickets at \$1.50 or more if you deem it advisable, or, wherever possible, the night before the opening, closing the box-office to your regular picture at 7 o'clock, and put on one performance at \$1.50 or \$2, reserving the house and starting the sale of tickets two or three weeks in advance.

"We know that this is quite a departure from our usual method of opening, and also rest assured that this change of policy was not gone into without due reflection and every element taken into consideration. However, in view of all this, we believe that the picture is so tremendously outstanding that it is worth all this. We know that the picture could be road-showed at a \$2 top and do a tremendous business."

NORMA TALMADGE PICTURE GIVEN RADIO ASSIST

When the United Artist picture, "New York Nights," starring Norma Talmadge, opened its engagement at the New York Paramount 500 Atwater-Kent dealers assisted in giving the picture a good break.

The tie-up hinged on the appearance in the picture of Donald Novis, winner of the Atwater-Kent national singing contest. Novis sings Al Jolson's song hit, "A Year From Today," in the Talmadge picture and the Atwater-Kent distributors

took advantage of the opportunity to plug their protege and boost the picture.

Eddie Hitchcock, in charge of publicity at the New York Paramount, and Henry Spiegel, his assistant, contacted the Atwater-Kent people and the radio distributors responded by printing up 1,000 12 x 15 broadsides for their dealers' windows. The copy was headed "Paramount Theatre News" and contained a picture of Novis with copy giving the picture a great plug. The radio company assumed the entire cost.

NOVEL AD SELLS SHOW

W. F. Brock, manager of the Publix Tennessee in Knoxville, persuaded the local newspaper editor to print his "Show of Shows" ad in red ink, at reasonable cost. The ad attracted as much attention as Clara Bow at a college prom. A colorful lobby and marquee also helped to attract ticket buyers.

A three weeks old baby girl, left in the Publix Strand, Knoxville, Tenn., and now in the care of the local nursery, has been christened Patsy Strand, according to a notice in the Knoxville Journal. This is not a publicity stunt!

Premieres!

District bookers have been directed through William M. Saal to notify all theatre managers of world premieres.

This is important for two reasons; first, so that FULL advantage is made of the selling opportunity inherent in being able to boast of "being ahead of the big town".

Secondly, it is important because of the opportunity to provide expert selling campaigns in a locally made scrap-book which is to be forwarded to A. M. Botsford for use in press books and Publix picture manuals.

Brian and Arlen Score over Air, Ash Returns

Participation of Mary Brian and Richard Arlen, two of the screen's most popular players, and the return of Paul Ash to the microphone, following an absence of one week, made the Paramount-Publix broadcast on Saturday evening, February 1, one of the most enjoyable hours of ether entertainment since the beginning of the series.

Miss Brian and Arlen, from the Paramount studio in Hollywood, offered an interesting scene from "Burning Up," their next talking picture, which is due for release soon. Ash acted as master of ceremonies during the presentation of "Step on the Gas," a lively musical novelty featuring such artists as Harriet Lee, Dorothy Adams, Paul Small, Fred Vettel, Mary Charles and other favorites.

The symphony orchestra, under the baton of David Mendoza, played an enjoyable series of specially arranged compositions and Jesse Crawford contributed another of his marvelous organ solos.

DENNIS KING ON FEBRUARY 15 RADIO HOUR

Dennis King, golden-voiced star of many of Broadway's most popular operettas and a recent addition to the ranks of motion picture players, is to be the featured artist on the regular weekly Paramount-Publix radio hour on Saturday night, February 15, in the greatest territorial coverage embraced by a regular broadcasting hour.

Hooked up over the national network of the Columbia Broadcasting System, which includes more than 60 affiliated stations throughout the United States and Canada, King and the program coming from the Paramount Playhouse at Station WABC, New York, will be heard during the hour starting at 10 o'clock (Eastern Standard Time).

The famous romantic singer of the stage and screen, star of such musical successes as "Rose Marie," "The Three Musketeers" and "The Vagabond King," will sing a selected group of numbers included in which are hits from his first starring vehicle for Paramount, a screen adaptation of "The Vagabond King."

'Street of Chance' Sets Four New Rialto Marks

Showmen who for years have been "fans" for William Powell, and hoped for heights of stardom for this capable actor, finally get their wish when they see him in "Street of Chance," which broke four records right off the bat, from the minute it opened at the New York Rialto Friday night, and has been doing phenomenal business ever since.

The four records broken are: 1. Opening night business Friday evening; 2. Saturday record on any picture; 3. Midnight business on any attraction on Saturday night; 4. Sunday record on any picture.

At the same time that it serves as a starring vehicle for Powell, "Street of Chance" gives Kay Francis, that beautiful, big-eyed and voluptuous actress, who has been edging closer and closer to stardom in each succeeding Paramount picture, a chance to do her best work. Oddly enough, both Powell and Miss Francis, because of their expertness in portraying villainy, have been forced to forego much of the public acclaim their competency entitled them to. In "Street of Chance" each has a sympathetic role which enables them to stand revealed in characters that are brand new for them.

Although Powell was the star in "Four Feathers" and the numerous murder cases, in nearly each case the "plot" was the hero—not the central character. However, in "Street of Chance" Powell is a regular hero and you'll find the public will go for him in a big way, for the first time in his career.

As for Kay Francis—Publix Opinion is willing to wager that she takes the place on the screen that has been vacant ever since Barbara La Marr died.

The Mission Theatre, Wichita Falls, Texas, which was re-opened on February 1, has been re-named the State.

"IT CAN'T BE DONE!"

Out in Lynn, Mass., Manager A. L. Lashway of the Olympia Theatre was told he couldn't get a co-operative page for any theatre that was twenty-two years old. And so—but you've guessed it—he did it. Not only that but he got a streamer head and a big story on the history of the house, and the newspaper cartoonist managed somehow to get the likenesses of the staff on the editorial page. Remember the wise man who said, "The person busy saying 'It can't be done,' is often interrupted by a person doing it." And good co-operative pages do sell tickets. In the lower right hand corner is a reproduction of an institutional story on a Publix sound expert visiting the Olympia on a tour of inspection. Use your magnifying glass.

OLYMPIA 22nd ANNIVERSARY CELEBRATION
LYNN'S LEADING THEATRE IN 1908
Entire Week of Special Features and Entertainment of Public Excellence
SEVEN DAYS OF DELIGHTFUL SURPRISES, JANUARY 19 TO 25

The Union Stores
The Union Stores Co. is the largest and most complete department store in Lynn. It carries a full line of men's, women's and children's clothing, shoes, hats, and accessories. It is the place to go for the latest in fashion and quality.

The Exide Battery Co.
Exide Batteries are the most reliable and longest lasting. They are used in automobiles, trucks, and other vehicles. Exide Batteries are available at all Exide Battery Co. stores.

Berman's Hosiery
Berman's Hosiery is the best. They are soft, comfortable, and last long. Berman's Hosiery is available at all Berman's Hosiery stores.

Cundy's
Cundy's is the best. They are soft, comfortable, and last long. Cundy's is available at all Cundy's stores.

W.D. Brown
W.D. Brown is the best. They are soft, comfortable, and last long. W.D. Brown is available at all W.D. Brown stores.

Mark Darnley, Inc.
Mark Darnley, Inc. is the best. They are soft, comfortable, and last long. Mark Darnley, Inc. is available at all Mark Darnley, Inc. stores.

TEST YOURSELF WITH SOUND QUIZ!

QUESTIONS AND ANSWERS OFFER MANAGERS CHANCE TO CHECK ON KNOWLEDGE

Honesty, like charity, should begin at home. Are you honest with yourself? Are you equipped to operate a sound theatre? How do you know?

After Mr. Sam Katz' statement two weeks ago that "Nothing short of perfect and flawless sound reproduction will be tolerated in Publix theatres" Publix Opinion is presenting a self quiz for the purpose of enabling managers to check themselves.

You should know the answers to every one of the questions given below. If you don't, then you don't know sound operation—and if you have any regard for your standing in the industry, you'll make no bones about finding out every thing that you can about it.

Publix Opinion wishes to do more than simply furnish questions for test purposes. It also wishes to teach. And so you will find the answers to the questions elsewhere on this page.

Try putting your answers down on paper first. Then compare them. How many did you get perfect? How many didn't you know? What are you going to do to find out?

QUESTIONS

1. What is the purpose of the reproducer arm on the disc pick-up?
2. What will cause the needle to repeat a sound?
3. How can a bad exciting lamp be detected by the naked eye?
4. What is meant by the pilot cell in a storage battery? What is its purpose?
5. When trouble occurs in the fader, how can repairs be made without noticeably interrupting the show?
6. How loudly should the monitor horn be run in the booth?

These are just six questions on sound when a hundred might be asked. But each one is simple and fundamental. In succeeding issues, we will ask other questions. If you are weak on these, will you be better prepared for those that will come later?

ANSWERS

1. The function of the reproducer arm is to transfer mechanical energy (the side to side motion of the needle as it travels in the record groove) to electrical energy so that it may be magnified through the use of amplifiers to such strength that it can be emitted from a horn unit in the form of sound.

2. Sound will be repeated:

- (a) if the wall of a groove in the record is broken due to the needle having jumped its track,
- (b) if the needle point is broken or bent, improperly guiding in the groove,
- (c) if dust or dirt get into the ball-bearing, causing the reproducer arm to get stuck.

3. A bad exciting lamp can be detected by the naked eye, because, after the lamp has been considerably used, the filament may show a tendency to sag. Once the filament has become sagged, the exciting lamp is useless for quality reproduction of sound.

Another result of aging that tends to cut down the volume is blackening of the lamp bulb, which reduces the amount of light emitted. This condition is also readily detected by the naked eye. Therefore, as soon as the filament begins to sag noticeably or the glass begins to darken, replace the lamp.

4. By pilot cell is meant the cell in each battery group which is used in specific gravity readings and for testing purposes for each group. The readings are entered on a Battery Log Sheet. This is of the utmost importance to the

Spurs Pupils To See "Disraeli" With Credits

Realizing fully the appeal "Disraeli" would have in schools, City Manager F. J. Miller of Augusta, Ga., prevailed on the principal of the local high school to not only discuss the picture in the school auditorium but also to offer three special credits to every pupil that attended. This not only had a tremendous influence on the pupils, but also on their parents, many of whom were informed of this request on the part of the school principal.

This is but one illustration of the co-operation to be obtained from school authorities whenever conditions warrant them. Publix Opinion cannot urge too strongly that every advantage be taken of such aid not only because of the collective action of a large group, but because of the enthusiasm which high school and grade school pupils can develop over most anything at all.

Besides this, Miller effected a tie-up with a dancing school and had a complete stage revue given at the Imperial Theatre without any cost other than meagre expense of presentation.

service engineer who cannot otherwise properly take care of the installation.

5. On the fader, in the upper extreme right-hand corner will be found a switch key, which, when trouble occurs in the fader, will operate the fader at a normal setting equivalent to point 9. If trouble occurs in the red machine, the switch should be thrown to the red mark, if in the white machine, to the white.

This emergency switch is not found on the dummy fader, but only on the master fader.

For example, if trouble should occur in points 11 and 13, it is possible to continue the show on a normal setting while the repairs are being made.

6. The monitor horn in the booth should be run just loud enough for the projectionist to determine whether the sound is coming over properly and loud enough to enable him to determine the quality of the sound.

It is not wise to run the monitor horn at such a level that it can be heard in the balcony because it may create a disturbance and possibly echo to the patrons sitting in the neighborhood of the booth.

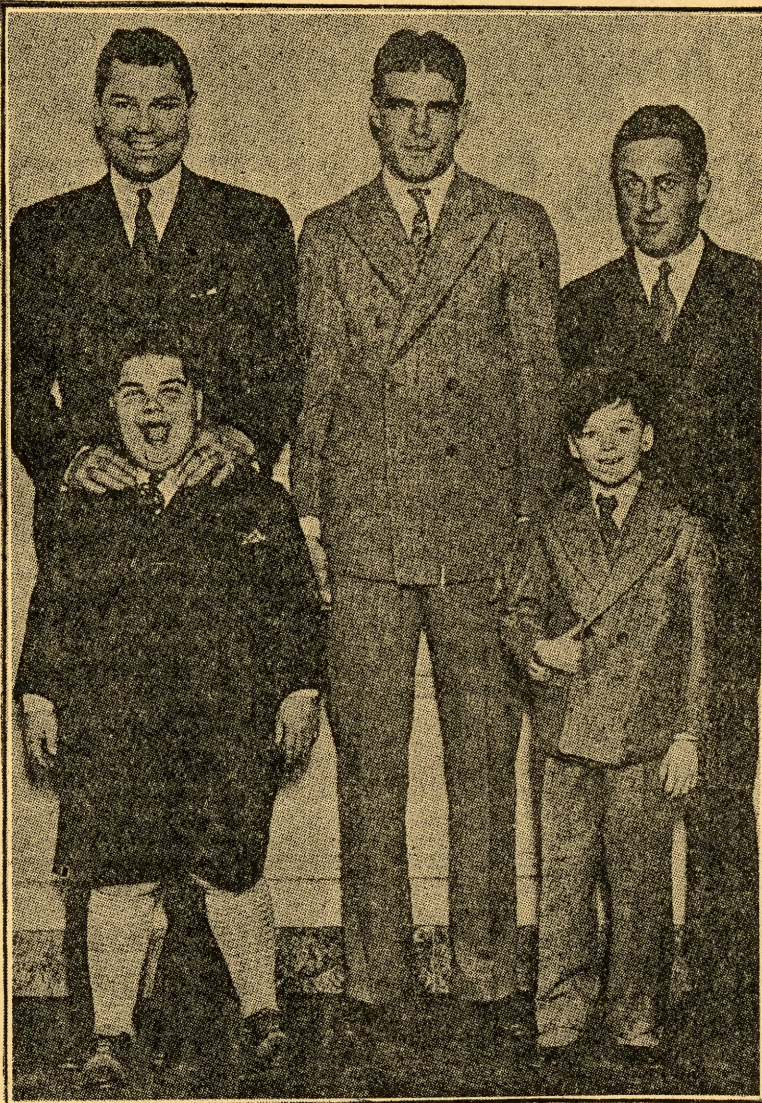
YOUR QUESTIONS?

These are the answers to our questions. How about questions of your own? Anything you don't understand about your apparatus? Anything you can't find in the pamphlets, bulletins, and booklets issued by ERPI? Get in touch with the Home Office Sound Department under Dr. N. M. LaPorte. Teaching men in the field is a Home Office duty—calling for aid when you need it, is an individual duty. How about it?

TIMELY STUFF!

An example of tying-up a current attraction with a local event. When the Manassa Mauler visited Atlanta, Ga., Marty Semon, manager of the Georgia Theatre, had Jack pose with Joe and 'Scooter,' who were playing in his stage show, together with two famous sons of Georgia, Jones and Stribling. Besides this photo, mention was given to Dempsey's luncheon engagement with Semon and the two kids.

Celebrities---Five of 'Em



Four famous visitors to the city are shown above with Atlanta's own top-notch. Jack Dempsey, ex-heavy champ, who refereed the Goodrich-Cooper bout at the Auditorium is shown at the left in the top row; "Young" Stribling, a contender for the crown Jack once wore and referee of the Webb-Joyner

fight on the same card, is in the center; while Bobby Jones, THE Bobby of golfing fame, is at the right. Joe Cobb, left, and "Scooter" Lowry, of "Our Gang" comedy fame and who are playing on the stage at Keith's Georgia this week, are wearing the big smiles in the front row.

OBITUARY

Cecil Collins, assistant manager of the Palace Theatre, Dallas, died suddenly at noon on Sunday, January 26th, according to word received from Division Director L. E. Schneider.

Publix Theatres Serve Free Lunch to Artists

A "Green Room Buffet Luncheon" is being served nightly between the third and fourth shows to the artists at the Scollay Square Theatre in Boston, and the Bedford Theatre in New Bedford, Mass., has also taken up this goodwill gesture.

It was first introduced in Publix by Mr. A. J. Balaban, who instituted the present practice of serving lunch to the artists at the New York Paramount, between rehearsals and the first show on opening days.

BEG PARDON!

John McCormack has not been signed by Paramount in any capacity, according to Arch Reeve. Publix Opinion of January 17th erred in stating that he had been engaged to act as manager for Clara Bow.

RADIO SHOW AIDS TEXAS' BIRTHDAY

To celebrate the third anniversary of the Publix Texas Theatre in San Antonio, Manager Al Fourmet, besides employing the usual birthday exploitation campaign, conducted an Atwater Kent Radio show that greatly aided in selling tickets, at no extra cost to the theatre.

A special eight page section in the local paper devoted most of its space to the advertising of the coming pictures at the theatre and also to various features of the current program, together with cuts of the stars.

Facsimile of Ticket Exploits "Sophomore"

The football ticket idea was very effectively used by manager William Spragg of the Publix-Stadium Theatre to advertise Eddie Quillan in "The Sophomore," when it played in Woonsocket, R. I.

Heralds very much like football pastcards were extensively distributed. They bore the legend, "This is not an admission ticket to see Yale versus Harvard, but without this ticket you can see the greatest football story ever filmed, Stadium, Eddie Quillan in 'The Sophomore,' and a dateline.

'VAGABOND KING' ADS TO STRESS STAR HEADS

(Continued from page 2)

King," Publix Opinion thinks that all advertising material should feature straight "star" heads, without costumes or swords, and that the descriptive appeals should stress the angle of "the vagabond lover who fought and sang his way from the gutters of the rabble, up to the lovely arms of a beautiful woman!" after that Punch your ad-readers with "the kind of love songs and love music that makes every dream come true!" "Colossal choral numbers! Stirring, compelling Music! Moving, marching, titanic music that frenzied men follow—only for towering loves or great hates!"

Don't feature beards, costumes, spears or monarchs! Keep it human, dramatic, and musical — and "The Vagabond King" will be more at the box office than Mr. Katz expects.

BATHTUB DISPLAY ATTRACTS CROWD

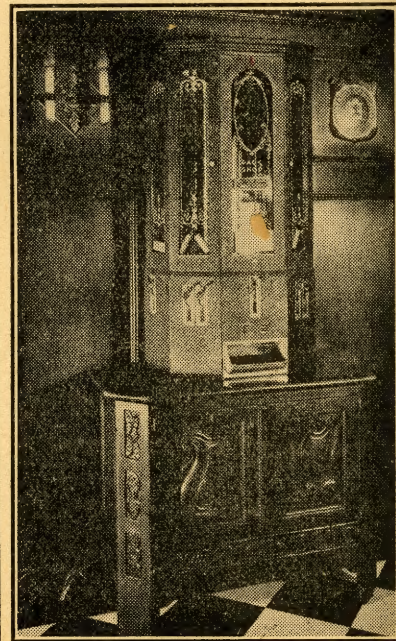
Manager Robert E. Hicks, put a bathtub in a music store window to obtain publicity for the "Show of Shows" at the Publix Paramount, Atlanta, Ga.

A girl in the tub, surrounded by towels, bathmats, etc., sang the hit song of the picture, "Singing In The Bathtub," through the medium of a loud speaker, for the delight of hundreds who congregated in front of the window. When the girl stopped singing, a victrola record continued the ballyhoo. A one-sheet poster above the tub, told in what picture the song was featured, and when and where it was playing.

Ed. Krause, manager of the State Theatre, Fargo, N. D., has been granted a leave of absence. He has been relieved by J. Reisman.

NEW REVENUE!

One of the lobby vending machines eagerly awaited by theatre managers. The one pictured below is bringing appreciable revenue to the New York Paramount. With time these will be installed all over the circuit according to plans being developed by M. Schosberg, head of the Lobby Merchandising Department.



SELLING "THE GREEN GODDESS"

By A. P. WAXMAN,
Advertising Director, Warner Brothers
(Not For Publication)

George Arliss, the star, is one of America's really popular and famous actors. In recent memory he starred on the stage in "The Green Goddess," "Old English" and "Disraeli." His work in "Disraeli" has been praised, by hosts of authorities, particularly for his diction and correctness of English pronunciation.

Educators and publicists have long deplored the careless English that dominates every-day speech. You will find school and college professors interested in Arliss' English. It might be possible to interest leading educators in your community in the Arliss English as subject for their endorsement. School and college professors, invited to a pre-showing, would form a helpful adjunct if you could get them down in black-and-white verdict. Never fear—they will delight in the Arliss diction.

Exploiting the supporting cast will fall naturally. Two stars who have been starred and are stars—H. B. Warner and Alice Joyce have their following. Remember the scope of a camera—the plot is carried "off stage" for those who saw Arliss in this one behind the footlights and the value of the entertainment is thus enhanced.

You'll find the press book a compendium of helpfulness—more than a collection of "words" and an assemblage of "cuts." The advertising text gives a wide variety of angles to the picture and its understanding.

Aviation and wireless plays a strong part in the development of the story. If there is local opportunity for hook-ups in either field here's your chance for effective exploitation.

The title is inspired by an idol—a goddess in green—who sits on her feet, tailor fashion, with hands joined before her in pointed fashion; this goddess the villain worships and she controls his movements. There is opportunity to create a goddess of giant size for the lobby and lesser ones for marquee and windows.

Gandhi, who is giving England so much trouble in India, is such a leader as the villain in "The Green Goddess"—fanatical, cruel, idol worshipping detester of English rule and Englishmen. There may be a news angle breaking from India just at the time you can grab it.

The out-of-door "atmosphere," the Himalaya Mountains, suggests settings for lobbies, and inspires imagination. There is opportunity for the unusual.

BEAT PAPER TO BAD WEATHER CO-OP IDEA

Take the co-operative bad-weather advertising idea to your newspaper before the newspaper brings it to you!

The originator and promoter of this idea in any city is bound to reap a majority of the benefit and glory, so don't let any anticipated difficulty in selling the plan delay you. Publix Opinion has received four newspaper clippings from the Coast which indicate the rapidity and ease with which your paper may develop a bare idea on this into a full-fledged campaign.

On a recent Thursday, the Portland "News" ran a front page editorial styled "Go Outside." It sold the idea Publix theatres everywhere are furthering, "don't let bad weather keep you at home!" Among other things it said:

"Go to the theatre. You'll get good exercise on the way to town and on the way home. You'll enjoy the show because you'll feel better for being outside."

The editor of the Seattle "Times" read this with attention and appreciation, and on Saturday his lead editorial read, in part, as follows:

"Downtown Seattle is as lively and interesting as at any time of year—more so, perhaps, for many. The stores and shops, big and little, are carrying on with their highly attractive post-holiday offerings; the bills at the theatres were never more alluring; everywhere downtown there is much to see, to do and to enjoy. Folks who think themselves housebound are making a mistake. Come out and see for yourselves!"

The Seattle "Star" thought this idea excellent, and by working fast came out that afternoon with a fully organized campaign, "Come Downtown Next Week!" Merchants, theatres and all other downtown business enterprises were lined up behind the drive and offered all the inducements possible to bring citizens into the business section. The Chamber of Commerce and similar organizations enthusiastically endorsed the move. Prominent among the stories and advertisements furthering the drive were assurances from the theatres that current and coming pictures were the finest in months.

Effective, yes, but in this case it was the paper which directly profited in increased good-will and receipts, and the theatre was a hanger-on. Beat your paper to the draw!

World's Largest Tire Used To Sell "The Love Parade"

A mammoth auto tire, said to be the largest in the world, was used by Manager Montague Salmon of the Capitol Theatre, Macon, Ga., as a ballyhoo for Maurice Chevalier's "Love Parade."

The tire was the property of local Goodyear agent but Salmon was permitted to place a large sign in the center of the tire. Tire was used in a local parade with the sign, leaving a message with all spectators.

In addition, Salmon had a telegram in French placed in the local paper with a pass offered to the first person submitting correct translation.

mother West to recover her health. The punch comes when the boy gets the drop on an escaped convict who steals his money, only to learn that the thief is his own father. While it holds the interest and is full of suspense, there is a relationship of parent and child presented that may prove objectionable in spots. Should be used as contrast with a feature comedy.

COLUMBIA

CONTINENTAL EVENING with Fay Marbe. (11 min.) Fay Marbe is well known along Broadway and Paris as a musical comedy favorite. She presents three song numbers—English, German and French—with a great deal of charm. The act moves slowly but it is dressed up, and with Miss Marbe's magnetic personality will add charm as an opening act.

SELLING "ONLY THE BRAVE"

By RUSSELL HOLMAN,
Advertising Manager, Paramount Pictures
(Not For Publication)

Gary Cooper's second star film, "Only the Brave," shows him as the same type of rugged, hard-riding, drawing, he-man hero he played in "The Virginian." Again he's making love to sweet and lovely Mary Brian, a girl whom talkies have made a marvelous bet and whose popularity is growing by leaps and bounds.

That, it seems to me, gives the advertising approach: "The Virginian" is back again, more dashing and attractive than ever. . . The sweethearts of "The Virginian" are in love again. . . You liked "The Virginian" out West; now see him in his native state of Virginia. . . (Virginia is the scene of "Only the Brave"). . . "The Virginian" is the great outdoor classic of the West; "Only the Brave" is the great outdoor classic of the South.

The setting of the story is the Civil War. But there's nothing old-fashioned about the show! On the contrary, it's up-to-date as tomorrow's headlines. The dialog is snappy, clever and at times uproariously funny. Cooper plays a Yankee cavalry captain whose job is to spy behind the Southern lines and purposely get himself caught so that certain papers on him will fool the Southern chiefs. He crashes a ball in a Southern mansion, meets flirtatious Mary Brian and falls in love with her. Discovering him a spy, she braves everything to save him. He's about to be strung up when a surprise climax frees him for Mary.

You'll have to use your own judgment about mentioning Civil War or not. I would talk about the story this way: She betrays convention for the man she loves. . . She should have killed him but she kissed him instead. . . With a gun in her hand and love in her heart, she sought him. . . Only the brave deserve the fair. . . With her gun at his chest, she cried, "I love you!"

About halfway through the picture a ragged, down-at-the-heels comedian pops onto the screen and proceeds to steal the show for a while with some of the screamingest comedy you've ever listened to in your life. He is William Le Maire, of phonograph, vaudeville and radio fame, of the team of "Sweet William and Bad Bill." Once teamed as Keith headliner with Gallagher, of Gallagher and Shean. Brother of Rufus Le Maire, the revue producer, and the late George Le Maire, film comedy director. (Information in case they ask—and they will.)

Exploitation: Admit free all war veterans in the town who have been awarded medals or other decorations for bravery. . . "Only the Brave" deserve the pass.

One scene in the picture reproduces exactly the historic surrender of Lee to Grant at Appomattox. The still of this makes a nice display for window of art store. You could also send it with letter to school teachers and get them interested in sending the kids and coming themselves. The show is very clean throughout.

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

PARAMOUNT

SCRAPPILY MARRIED (18 min.) Bert Roach and Johnny Arthur carry the brunt of this two reel Christie. It is a domestic comedy involving two married couples—the husbands of which are forever scrapping with their wives—one for lack of attention and the other for too much attention to others. A plot is injected, the solution of which eventually brings peace. A farce that should be booked with feature of the rough underworld type containing a lot of dramatic hokum.

THE BEARDED LADY (20 min.) A two reel Christie Comedy with Louise Fazenda in the stellar comedy role. As the name implies, it has circus background and tells the story of a freak with a long whisker who tries to conceal this fact from her lover. All ends well, however, when the object of her adoration turns out to be a barber who is willing to accept the freak. The bearded children, as the result of the marriage, will undoubtedly get a laugh. Will serve as fair entertainment with a tense dramatic feature. Should have a number two spot on a three act program with a strong opening and closing act.

PRISONER'S SONG (8 min.) A Song Cartoon that is sure-fire. Will get a lot of laughs and stimulate community singing. Very good on any program.

RADIO RIOTS (8 min.) A talkartoon poking fun at setting-up exercises and bedtime stories over the radio. Clever cartooning and funny sound effects result in a novelty that will mean entertainment. May close or open a front show, depending upon the surrounding program. Used in the Paramount and Rialto Theatres, New York City, successfully.

DUKE OF DUBLIN (21 min.) A two reel Christie with Charlie Murray as the comedian. This famous comedy is presented in an elaborate manner and makes use of all the hokum that is associated with Murray in the silent days of movies. Tells the story of an Irish laborer who suddenly inherits a million dollars. It doesn't require much imagination to foresee the results. Fast moving and full of slapstick that will serve as excellent comedy relief with a dramatic feature.

VITAPHONE

945 Billy Lytell and Tom Fant in "TWO OF A KIND" (8 min.) Two popular vaudeville headliners who blend every type of entertainment into a two-man revue. Jazzy tunes, dancing, comedy, instrumental novelties and a travesty on magic acts, result in a fast-moving show. A novelty that will prove excellent entertainment on any part of a bill. May easily close a three act front show to advantage.

946 Jack McLallen and Sarah, in "OH SARAH" (9½ min.) This vaudevillian serves gags and wise cracks in a manner that will get laughs. McLallen is assisted by a 'dumb girl' known as Sarah, and Tony Labriola, comic piano accordionist. The act has played vaudeville successfully for years and will be just as entertaining in its adaption to the screen. A good number two act.

941 Barry & Whitley in "JUST FOR A WHILE" (8 min.) This team has headlined in vaudeville for many years and still retains the pep and versatility to put their act over successfully. Whitley plays merry melodies at the piano and Clara Barry scores with her snappy quips and songs. Her imitation of Sophie Tucker is excellent. A good opening number on a strong three act front show that builds. Otherwise may be used to close.

3289-90 ALL SQUARE (15 min.) A human interest story is told in two reels. A young boy has saved \$100.00 to take his ailing

Remodeled Ninth Floor Offices Occupied

With completion of the remodeling of the ninth floor annex of the Paramount Building, over the N. Y. Paramount Theatre proper, it has been occupied by the Home Office Booking and Management Departments.

Formerly devoted to offices and rehearsal halls of the Music and Production Department, now housed in the Paramount Long Island Studio, the entire floor has been laid out anew in commodious and comfortable offices.

In addition to the private offices of the booking department heads, Messrs. Saal, Netter, Kelly and Notarius, each Divisional Director now occupies a suite on this floor. Attached to the offices of Messrs. Schneider, Feld, Mayer, Crabill, Walsh, Harry Katz, Koepel, Frfedi and E. R. Ruben are offices for their division bookers and division advertising supervisors, a convenient arrangement impossible with the former office layout.

Offices on the ninth floor of the main building vacated by the management and booking forces will be occupied by the Advertising and Publicity Department, which has heretofore been scattered over the entire Paramount Building.

Smart Exploitation Of Bad Weather

A good example of bad weather exploitation in a small town where there are no street-car lines is furnished by City Manager Harold Webster, of Blue Island, who painted a banner himself (there being no sign painter in town) and placed it on the tractor with snow plow sent by the state highway department to clear up the Blue Island streets. The copy read: "We are trying MIGHTY hard to clear your way to see GEORGE BANCROFT IN THE MIGHTY at the LYRIC Theatre tonight and Saturday."

The crew left the banner on the tractor as they went to clean snow in neighboring towns, thus giving Webster the benefit of wider publicity. The expenses for all this constituted one cigar and nearly a full pack of cigarettes.

Numbered Handbills Help Increase Gross

Jim T. Newman, manager of the Strand, Tampa, which plays three pictures weekly, increased his gross for one week forty per cent by the use of numbered handbills distributed through the residential sections of the city. Usual media were also utilized.

Carrying copy on pictures for the week, the handbills also stated that certain numbers would be posted in the Strand lobby, and that persons holding corresponding-numbered handbills would be admitted without charge. Each of the twenty free admissions was accompanied by at least one paid admission.

LADIES' MAN

Pat was always a ladies' man—even in funny stories. So it was all according to Hoyle when the stork presented Mrs. Pat McGee, the wife of the Manager of the Criterion, Capitol, and Victoria Theatres of Oklahoma City, with twin girls. Now Pat can keep three women in one home—what a break!

DISTRICT MANAGERS MEET AT HOME OFFICE TO HEAR ABOUT POLICIES AND PLANS

(Continued from Page One)

course, the men write letters to Mr. Katz, giving him their personal reactions. He also asked for suggestions from the district managers as the session progressed so that the next meeting might benefit by their constructive criticism.

David J. Chatkin, General Director of Theatre Management, who followed Mr. Dembow, said that the object of the session was to make the district managers thoroughly familiar with the functions of the Home Office in relation to the field and the field in relation to the Home Office.

"A great deal of additional service," declared Mr. Chatkin, "over and above what the Home Office regularly dispenses to the field, has never been utilized because the men in the field don't know just how to get it. One of the main objects of this gathering is to give the men this information. The program has not been mapped out by any one man, but represents the crystallized information which each department head wants to seep out into the field. A record, which will briefly cover the highlights of this session will be given to every district manager to serve as a guide in the future."

"Most important of all, the purpose of this idea is to get an appreciation from the men in the field of the Home Office and to give them a chance to see that we, here in New York, know what 'all the shooting is about.' We don't want any credit. All we want is an even break."

"The first District Managers Session will get information out to the field in a manner never attempted before. It is based on the only surest way of conveying any information — by personal contact." Jack Barry then explained in detail the schedule of the session and the hour by hour routine to be followed.

The district managers who attended the session are A. L. Anson and Harry B. French, from E. R. Ruben's division; M. F. Barr, from George Walsh's division; Al Lever, from L. E. Schneider's division; Lea Richmond, from Arthur Mayer's division; Emmett Rogers, from J. J. Friedl's division; Myron Shellman, from J. J. Fitzgibbon's division; Henry Stickelmaier, from J. J. Ruben's division.

Session Opens

After the introductory meeting in Mr. Katz' office, the district managers convened in Comptroller Metzler's office. The rest of the morning was devoted to a talk by

Suckers!

Mickey Finn, the incorrigible office boy for Publix Opinion, says now that Mr. Katz has publicly praised Guy Martin for creating "Merchants of Entertainment" as a swell pat-phrase, he is never going to rest until Mr. Katz bestows equal recognition upon the Finn child. Mickey claims that the way to discourage the pass evil is to make it smart to pay admission to theatres. "Frinstance," says Mickey, get 'Variety' or some other paper that folks read and believe—any paper but this lousy Publix Opinion — to print this slogan:

"Only a sucker asks for or expects passes (skulls, ducats, amioakleys, readers) and only a sucker would put out any!"

Mickey also suggests that the idea or slogan be used like this "A Sucker is a guy who asks for passes—or gives any!"

So, boys, help Mickey to get famous. Give the little boy a big hand, try to create that atmosphere of suckerdom around the pass situation—and see what happens.

Ooh, Look!

The Paramount sound news reel was holding the attention of the audience at the Paramount Theatre. The shot was that of the group of naval officers in Washington, listening to the broadcast of King George's speech at the opening of the London naval conference. A fade-in of the king, with his crown and ermine robes, appeared against the black mouth of the radio set. A girl in the second row nudged her companion:

"Ooh, look—Television!", she said.

Mr. Metzler on the organization and function of the Home Office Accounting Department, covering the origin and destination of forms, and the elimination of possible duplication of forms and correspondence.

The afternoon of the first day was devoted to further discussions by members of the Accounting Department on financial, accounting and bookkeeping supervision. Among the subjects covered were district managers' supervision of cash receipts, petty cash, purchases, tickets, passes, refunds, payroll; checking unpaid bills; forwarding bills for discount; supervision of employees' handling tickets and money; city, state and county licenses; memberships in clubs; donations etc. Later in the afternoon, Mr. Ludwig spoke on Cost Control, Home Office overhead, fixed and capital charges and budgets.

Second Day

On Tuesday morning, Dr. Stern spoke to the district managers. He enumerated compensation and welfare cases, compensation laws of particular states and the routine to be followed by the district managers.

The organization and function of the Booking Department was taken up on Tuesday afternoon, with talks by Messrs. Saal, Netter, Kelly and other members of the department. The buying and booking of product was explained; commitments; the relation of the district manager to the division and district booker; screenings in the field; special services; handling emergencies in booking and program arrangement.

Third Day

Music was discussed by Boris Morros on Wednesday morning. The organization and function of the Music Department was gone over; special services available; theatre record library; organ novelties; radio programs; lobby entertainment and music sales. In the afternoon, Messrs. Schosberg and Powell took up the problem of Candy Sales with the district managers. Legal advice was dispensed by Mr. Keough after that, explaining the functions of the Home Office Legal Department and discussing local ordinances, admission of minors, contracts and special problems requiring guidance.

Thursday was devoted to the Insurance and Real Estate Departments. Mr. Anderson, Director of Insurance, spoke on the organization and function of his department, covering safe burglary and hold-up; safe combinations; fidelity bonds, public liability and how supervision can influence insurance costs. In the afternoon, Messrs. Young, Hughes, Green

MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

HENRY L. DAVIDSON

Henry L. Davidson, manager of the Palace, Canton, Ohio, in his twenty years of theatrical experience has managed both straight sound and presentation houses, as well as spending several years as a musician and newspaperman.

Davidson's first taste of the theatre was in 1912 when he aided his family in the operation of their theatre in Cherryvale, Kansas. As a member of a number of concert and jazz bands for two years, Davidson was in a position to study audience reaction. He later used this knowledge to advantage as manager for the Blank circuit and now for Publix. Davidson was advertising manager and sports writer on a Kansas newspaper for one year before joining the Burford Amusement Co., as publicity manager of four theatres. He was manager of three Davenport, Iowa theatres for Publix before he was given his present assignment.

H. L. Davidson

James C. Cartledge, manager of the Fotosho, Miami, Fla., has been in the theatre business for more than ten years. Prior to his entrance into that field, he was employed in various mercantile establishments as salesman and cashier.

JAMES C. CARTLEDGE

In 1919, while employed by a local merchant, Cartledge ushered at night for the S. A. Lynch Enterprises, at their Liberty and Pastime theatres, Greenwood, S. C. A regular job as doorman was given to him one year later. In 1923, he was made assistant manager of the Strand, Washington, D. C. A year later, Cartledge became part owner and manager of the Princess, Greenwood, S. C., where he remained until 1926, when he obtained his first job with Publix, as manager of the Alhambra, Charlotte, N. C. Since then he has managed other theatres in Miami, Fla., and Asheville, N. C.

J. C. Cartledge

and Ericson described the organization and functions of the Real Estate Department, speaking on the district real estate office; theatre development; city information; surveys; closed theatres; rents receivable; taxes; and property management. The day ended with a talk on Motion Picture Producers and Distributors by Mr. Milliken.

Beginning this morning (Friday) the program for next week and the speakers who will address the meetings are:

Friday, February 7

District Manager's weekly letter; profit and loss cards at theatres; statistical services available; breakdown of daily results. Jack Barry and Joseph Walsh.

Mr. Katz' Executive Cabinet meeting.

Fire insurance; accident and fire prevention; fire drills; fire hazards; safety lighting; extinguisher maintenance. Mr. Anderson.

Saturday, February 8

New York District Weekly Meeting. Program arrangement discussion by Mr. Feld.

Managers' Training School. Messrs. Barry, Levine & Schwartzberg.

Front house operation; services

FRANK V. KENNEBECK

Frank Vincent Kennebeck, a graduate of Creighton University and the fifth Manager's School, is manager of the State, Omaha, Neb.

Prior to his entrance into the Managers' school in March, 1929, Kennebeck worked as booker and salesman at the Paramount exchange in Omaha, where he remained for two years. In 1923, he entered the theatre game as assistant manager of the Grand and North Star theatres in Omaha.

When he left in 1926, he had also been manager and advertising man of those theatres. Previous to his job at the Paramount exchange, Kennebeck assisted at the opening of the Riviera, Omaha (now the Paramount.)

GEORGE P. HUNDLING

George P. Hundling, manager of the Capitol, Newton, Iowa, had a varied career prior to his entrance into the theatre managing field in 1921.

Upon his graduation from school, Hundling sold merchandise for several department stores in Hull, Iowa and Huron, S. D. until 1910, when he was employed as salesman by the Merrill, Greer Chapman Co., of St. Paul, selling china, glassware, etc. He worked for this concern for ten years, and then, appeared as cornetist in the Hundling Family orchestra, which furnished music for theatres, hotels and amusement parks in Iowa and South Dakota. The Hundlings purchased one-half interest in the Newton Rialto theatre from the Blank circuit in 1921. In 5 years patronage became so great that a new theatre had to be built, which was called the Capitol.

Hundling managed this house and was retained in the same capacity when Publix took over the theatre.

G. P. Hundling

HARVEY F. OSWALD

The manager of the Globe, New Orleans, La., Harvey F. Oswald, has been in the theatre game for more than twenty years. During that time he has been connected with road productions and picture operations as treasurer and manager.

Oswald's early training in the show business was received while in the employ of Henry Greenwall. When Greenwall merged with the Schubert interests in 1910, Oswald

was appointed treasurer of their Dauphine Theatre, New Orleans, which was playing legitimate road show attractions. He left after four years to enter the employ of a Pullman company and later the New Orleans Sewerage Board. In 1922, he joined the Saenger circuit as treasurer of the St. Charles. The promotion to his present position was made from the New Saenger, where Oswald served as assistant manager and treasurer.

MIKE WAINSTOCK

Mike Wainstock, manager of Orpheum, Sioux Falls, S. D., has been associated with the theatre for more than ten years, having worked as usher at the Minneapolis Orpheum in 1919, while still attending school.

Wainstock served in various capacities from usher to manager in several Finkelstein & Ruben theatres. He was also employed at the T. & R. main offices as assistant to Theodore L. Hayes, when the latter was general manager and later under H. D. Finkelstein. Wainstock remained at the Main Office for five years, and was then assigned to the Aster, Minneapolis. At the end of six months, he was promoted to manage the Regent in Eveleth, Minn., from where he was assigned to his present position. Wainstock, for a time, worked on the Minneapolis Daily Star.

Mike Wainstock

of field men; account number twelve; selection, training and supervision of service staff; theatre cleaning. Mr. Stoddard.

Monday, February 10

Organization and function of Construction and Maintenance Department; services available for special problems in decorating, painting, lighting, etc. Mr. Greenberg.

Projection; lenses; screens; carbons; projection defects. Dr. LaPorte and Mr. Rubin.

Ventilation; heating; theatre maintenance. Messrs. Armspach, Perkins and Cavanaugh.

Tuesday, February 11

Sound Projection. Dr. LaPorte.

Warehouse; supplies; advertising accessories. Messrs. Elder, Cavanaugh and Blakely.

Mr. Chatkin's theatre management meeting.

Wednesday, February 12

Projection novelties; positive and negative slide effects; magnascope. Messrs. Greenberg, Rubin and Dr. LaPorte.

Sound Projection. Dr. LaPorte. Production Department. Mr. Halperin.

Sound Projection. Dr. LaPorte.

Thursday, February 13

Organization and function of

the Advertising Department; makeup of manuals; booking letters; checking of ad-records; special materials available; advertising files. Mr. Botsford and members of Advertising Department.

Advertising principles on which emphasis is placed. Mr. Botsford.

District Advertising Manager; Poster Department.

Paramount's national advertising. Mr. Holman.

Paramount-Publix radio programs. Mr. McCarthy.

Friday, February 14

Organization and functions of the personnel department; theatre training assignments; reports on personnel; employees insurance. Mr. Barry.

Mr. Katz' Executive Cabinet meeting.

Theatre and stage lighting; elements of illumination; color lighting; wiring; lamps; marquees; lighting equipment. Dr. LaPorte.

Production and Short Subject Department. Mr. A. J. Balaban.

Saturday, February 15

Community analysis. Mr. Barry. Routine of District Manager. Messrs. Chatkin and Barry.

BORIS MORROS, MUSICIAN BY HERITAGE

AS PRODIGY AT 19, DIRECTED FOR CZAR

The post of General Music Director for Publix is one for which Boris Morros is eminently fitted, since in all probability he is the only man in the United States, Russia, and all the other countries in the world, including the Scandinavian, who is a Music Director by both birth and inclination. There are only a few musical directorships comparable to his in importance in the world, and Boris Morros has held more than his share of them.

Imperial Music Director of the Russian court, and during the war, of the Russian Army, he is the son and grandson of men who were attached to the courts of the Czars in similar capacities. And the great-grandson and great-great-grandson, and so on, to the sixth generation. In time the St. Petersburg and Moscow newspapers failed to chronicle the elevation of a Moroz to the musical directorship of the court, for it was no longer news. If Boris Morros had not been appointed Imperial Music Director, that would have been news.

So it was not unusual for eight year old Boris to be an accomplished cellist, and if radios had radioed in 1903 he would probably have been found in front of the family Philco, waving his father's next-best baton in most orthodox fashion. Little did Mr. Morros, Sr., think, as he spanked Boris for breaking four batons in one week, that his son would one day stand in the wings of a theatre in, say, Omaha, Nebraska, teaching baton manipulation to a hooper who would thenceforth be known as a Master of Ceremonies, and Stage Band Leader.

Succeeds His Father

His more advanced musical education was secured less hardily, but probably more thoroughly, at the Imperial Conservatory, where for nine years he studied theory of music and composition under Rimsky-Korsakoff, most renowned of modern Russian musicians and composers, and Alexander Glazounow, Russian composer who recently made a triumphant visit to New York.

In his spare time he attended classes at the Academy of Oriental Languages and the University of St. Petersburg, and was graduated from both. Before he had attained the ripe old age of 19, he succeeded his father in the service of the Czar, and was placed in charge of all musical activities of what was probably the most brilliant and colorful of European courts.

Imperial Musical Director Boris Morros had survived such an intensive course of study as a youth that he was much in demand in court circles. Naturally, he could talk about music, and since he was a university graduate, he could do so quite brilliantly and interestingly. He still can. And more than this, he could carry on these conversations in any language, excepting the Scandinavian.

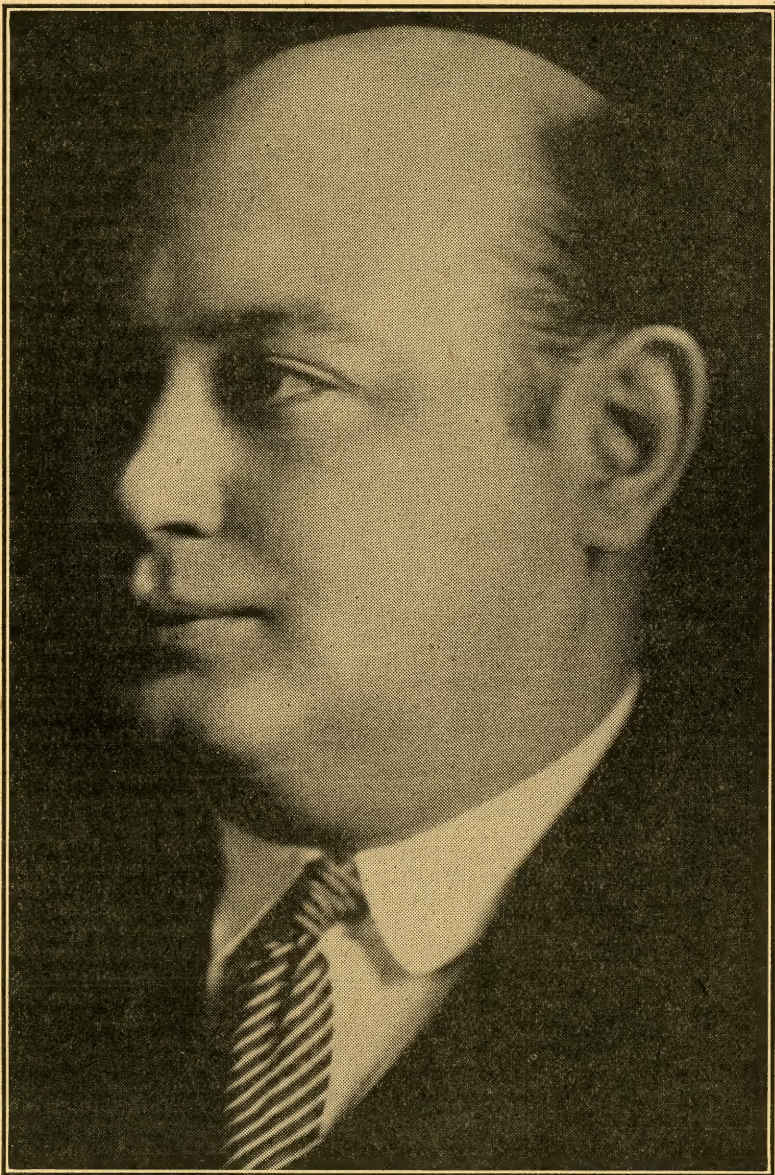
When the World War broke out, upon Mr. Morros devolved the task of mobilizing musicians for military bands and orchestras, getting these important agencies for building and maintaining morale whipped into shape fast enough to attach them to the Czar's regiments as they were mustered in.

Always Follows Through

He was so busy doing this, and after he had them organized, keeping them that way—a fondness he has for following through and finishing a job which he still displays in behalf of Publix—

HOME OFFICE DEPARTMENTS

Here is the eleventh of a series of stories about Publix Home Office Department personalities who depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



BORIS MORROS

Director of Music Department

that when a man named Kerensky changed the name of his home town to Petrograd he hardly noticed it. He didn't even comment on the fact that a different man was signing his pay checks, if and when he received them, but went right on working, for along about this time he was busy breaking in German and Austrian prisoners in the brass sections of his military bands.

Mr. Morros spoke the language of the enemy perfectly, and they played his music perfectly, albeit with a slight German accent, so everyone was happy, since spurring Russian troops to battle was considered highly preferable to building roads and other sordid tasks.

A Finnish Adventure

So what with all the work and everything, changing the name of St. Petersburg to Petrograd made very little difference to Boris Morros. But when a couple of other fellows came along and changed that to Leningrad, he recalled the fact that for years, as we have noted, the name of Morros had been intimately associated with that of Romanoff, which had now fallen into extreme disfavor. He decided that Russia was really not a healthful place for a Morros and at about the same time the other fellows mentioned above drew a similar conclusion. Meditating upon this coincidence, he found himself in Finland, for he has always been a man to couple meditation and action.

Since the curriculum of the

Academy of Oriental Languages had not included the Scandinavian tongues, he was quite embarrassed as he glanced over the menu in the little restaurant of the Finnish railway station at which the train had broken down, fortuitously enough, just across the border, whence echoed cries of rage and disappointment. A waiter approached, and he redoubled his efforts to wrest a meal from the menu. It was no use; it wasn't even Greek to him. He had no companions to laugh at him, so he decided to speak to the waiter in French. It worked!

"Give me some eggs and a kind word," he ordered, always cheerful. The eggs arrived.

"Where is the kind word?" he asked the taciturn waiter, who may have been taciturn because he knew very little French.

"Don't eat the eggs!" counsellor the waiter. And Boris couldn't eat the ham!

At this juncture he decided that he did not care for Finland, Finnish humor, or Finnish eggs. A punster would even say that he did not finish his eggs, but it would not be true, for he was hungry. But he left Finland, and Sweden, and Norway, immediately, in the order named, and they enter into this story only to enable us to say that he has been in every country in the world, including the Scandinavian.

With 'Chauve Souris'

His itinerary from now on is a bit hazy, but it took him from one European capital to another—

London, Paris, Madrid, Rome, Athens, Constantinople, and back to Paris. Here his natural vocation slipped up on him again, and he discarded the guise of a tourist for that of a musical director. The show—we see him now in a theatre, for the first time—was the original "Chauve Souris," and when Nikita Balieff smiled over the footlights, Boris Morros smiled back, for he had not only collaborated on the musical score of this soon-to-be-world-famous divertimento, but also conducted the orchestra.

"Chauve Souris" was the sensation of Paris and all Europe, and it was forthwith brought to New York, intact, 'with the original Paris cast,' including its musical director. Incidentally, it was not only one of the few French—or Russian!—shows to tour the United States, but its fame has been so lasting that recently Publix Opinion was privileged to announce to you that a "Chauve Souris" unit will tour the Publix deluxe circuit, with Nikita Balieff in person, and produced by Boris Morros. It will also have a Boris Morros score, for the Publix music executive has not laid aside his pen with his baton.

Publix Captures Him

The first "Chauve Souris" thus came to the United States, but when its tour had ended and the cast made its way home, Mr. Morros was conducting the orchestra of the Publix Palace Theatre in Memphis, Tennessee. Memphis learned about music from him, and when he received word to report to the home office in New York, its citizens importuned him to remain. The Chamber of Commerce even offered to build a theatre for him, and it was with the greatest reluctance that he answered the insistent call from New York.

He still counts the Mayor of Memphis, Captain Frayser Hinton, as his closest friend, and some day he is going to take a vacation and spend a couple of weeks in Montreal with Frayser. However, no one in Publix can remember Boris Morros as having taken a vacation in the past six years, so thus far Capt. Hinton has had to spend all his vacations

in New York. But New York presents almost as many inducements as Montreal, so the friendship flourishes.

Back in New York, Mr. Morros became one of the first travelling Publix unit conductors, and in several trips around the entire circuit acquired a thorough knowledge of every deluxe operation. In addition, he grossed about 250,000 friends in each town of that size, and more in the larger cities. So it was not surprising to those who had been following his career with Publix to see him called to New York a second time, to remain here as Associate to General Music Director N. W. Finston.

Becomes Music Head

As associate head of the music department, he was charged with installing stage band policies all over the circuit, and the cellists, tenors, bassoon players and tap dancers he has transformed into personality stage band leaders can be counted by dozens.

In November, 1928, when Mr. Finston was transferred to the Paramount West Coast Studios as Musical Director, Mr. Morros succeeded him as General Music Director of Publix. To his original duties as musical chief of 1200 theatres has been added the responsibility of musical supervision over short sound-film subjects produced at the Paramount Long Island Studios. He also acts in an advisory capacity in conjunction with the Paramount Radio Department, and is often consulted on musical matters by officials of the Columbia Broadcasting System. The Music Sales Department, handling retailing of sheet music, records and books in all the Publix theatres, was recently placed under Mr. Morros as a division of the Music Department.

It's needless to tell you the kind of a man Boris Morros is. Everyone will tell you, every day, that he's the grandest guy you'll ever be lucky enough to meet. A jovial laugh you remember for weeks—but this could go on for pages.

Paul Short, formerly manager of the State Theatre, Chattanooga, has assumed the management of the Victory Theatre, Tampa. M. Philips succeeds him as manager of the State.

THIS DISPLAY IS ANIMATED

Elmer Bryant of the staff of the Publix Kentucky in Lexington worked out the mechanical details of this animated advance display on "The Love Parade," which was designed and executed by Bill Meredith. It is ten feet wide, ten feet high and three feet deep, and Manager Earl Hall Payne will be glad to supply mechanical data to theatres which wish to duplicate it. The little figures move across the display on an endless belt. A loudspeaker plays "Love Parade" songs very softly.



BREEZY SCREEN FEATURE HAS VALUE

Nothing like a breezy, friendly chat with your patrons to build that "glad to be here" feeling in them, even if the chat must come via the screen. It is being done in the Publix-Balaban and Katz theatres in Chicago through "Publix Paragraphs," a screen feature which was originated by the publicity and advertising department and is edited by C. A. Leonard.

The paragraphs are made up of short pithy sayings about talking picture personalities. The subtitle describes it as "Flashes From Film Land About People and Pictures."

It is credited with the following advantages. First, it offers film fans the latest news and gossip from the studios. Secondly, it builds up the newer stars by acquainting patrons with their names and giving details about their lives and the type of roles they portray. Third, it is an interesting and entertaining institutional advertisement, and fourth, it helps sell pictures booked for the immediate future.

Nearly all of the frames sent to PUBLIX OPINION have punch and piquancy. Note these.

The talking pictures are accused of hitting the stage hard. It's like saying that a nice young man would take a punch at his doddering old grandfather!

Billie Dove, playing the night club hostess in "Painted Angel," promises to beat Texas Guinan at her own game. That seems only fair—Never

A PUBLIX PARAGRAPH

A frame from "Publix Paragraphs," a screen feature that is proving popular in the Publix-Balaban and Katz theatres in Chicago. The feature not only elicits smiles and chuckles, but sells coming attractions and stars. See story in adjoining column.

Countless requests have poured into Paramount from all over France.... They want their own Maurice Chevalier in 'THE LOVE PARADE' released to them first

Fifty million Frenchmen can't be wrong!..... But there are a hundred million Americans who feel the same way!

give a sucker-chaser an even break!

Institutional selling is found in the last two frames which read "Remember—the foremost stars and pictures come to Publix-Balaban and Katz theatres first!" and "Thank You. See You Next Week."

GOOD ONE SHEET GAG!

This is a reproduction of an inexpensive two-color block one sheet, on which photographic stills were pasted. Les Kaufman of Publix-B. & K. in Chicago only paid six cents per display for 500 of these. And without the use of passes, he nailed 500 of the best locations in town—free!

PIG 'N' BUN!

Sold Only at **HARRISON'S**



"That's the Theme Song of the Navy!" Say

WM. HAINES and ANITA PAGE

Starring in the All Talking Comedy Romance



"THE NAVY BLUES"

Week Beginning Friday, JAN. 10

Balaban & Katz **CHICAGO** State near Lake

CROSS & BANTA, CHICAGO

ASSIGNMENTS

Managers assigned to the recently acquired State and Maine theatres in Portland include Charles Bassin, formerly at the Paramount, Needham, Mass., transferred to the State, and E. F. Goss, formerly at the Park, Bangor, transferred to the Maine. Ralph Pinkham replaces Goss at the Park.

The Nicholas Theatre, Fairmont, Minn., has been closed, and W. L. Nicholas, manager, transferred to the Strand, Fairmont, replacing Herbert Nicholas, now assistant manager.

Foster Norton has been assigned to the Strand Theatre, Crawfordsville, Ind., as manager.

Managing the Grubel Theatres, recently taken over by Publix, are A. F. Baker, at the Electric, Kansas City, Kas.; Reynolds Maxwell, Electric, Joplin, Mo.; and Theresa Nibler, Electric, Springfield, Mo.

S. Sidney Holland, formerly manager of the Rialto, Brockton, Mass., has been assigned to the Stadium, Woonsocket, R. I., replacing W. E. Spragg, who becomes District Manager. Wilfred Tully has been promoted from the assistant managership of the Strand, Pawtucket, R. I., to the managership of the Rialto, succeeding Mr. Holland.

Homer Prince has assumed the management of the State Theatre, Virginia, Minn., replacing H. E. Billings.

Leaving the Wisconsin Theatre, Eau Claire, in the hands of Harry Greenberg, formerly assistant manager, Dick Bradley has taken over the managership of the State and Grand Theatres, Eau Claire.

Frank F. Colburn, Jr., student manager at the Bijou, Bangor, has taken over the management of the Central Theatre, Biddeford, Maine. He succeeds F. A. Vennett, who has been transferred to the City Opera House, Biddeford, replacing J. P. Rundle.

Charles G. Branham, formerly Tennessee District Manager, has been transferred to Florida as District Manager in charge of operation in Jacksonville, Tampa, St. Petersburg, Daytona, and Lakeland. His headquarters will be in the Florida Theatre Bldg., Jacksonville.

Jesse L. Clark has been transferred to Miami, as District Manager in charge of theatres there and in Lake Worth, West Palm Beach, and Palm Beach, with offices in the Olympia Theatre Bldg.

WE'LL DO IT IF YOU'LL DO IT!

Mr. Benjamin H. Serkovich,
Editor, Publix Opinion

Dear Sir:—

Because of my position on the "Publix Opinion" mailing list or some freak connection in the transportation of mails, my three copies of "Publix Opinion" always reach me at least twenty-four hours late.

In case anyone else would like to change his name for the same reason, we are suggesting the following:

AABIE
AACIDOPHILUS
AADENOID
AAEYAY
AAFOOY
AAGNOG
AAHEM
AAI

position of our respective names on your mailing list.

Because of its great value to the writer in his work, it will be a great favor to me if you can "juggle" around the mailing list in some manner so that these twenty-four hours can be saved. We drop everything the moment your publication reaches us, using it as insurance on many of our pictures, since we play right up with release dates most of the time.

I would even change my name to "Aaron" if it would facilitate matters and get "Publix Opinion" to me a day earlier.

Yours very sincerely,
B. V. Sturdivant.

GINGER ROGERS SETS RECORD FOR SPEED

Confronted with the problem of transporting Ginger Rogers, former Publix unit comedienne now featured in musical comedy, from her theatre on Forty-sixth Street in Manhattan to the Brooklyn Paramount, in ten minutes, stagers of the Publix Radio-Vues knitted their brows mightily.

Promising to appear in one of the weekly broadcasts from the stage of the Brooklyn Paramount, Miss Rogers had been spotted for the latter half of the program on January 28. But her show, in which she appears in the finale, does not close until 11.35 P. M., and the broadcasts are from 11.30 to 12 midnight. In order to secure proper program balance it would be necessary to have her on the stage ready to sing at 11.50, which meant a ten minute trip.

Rubey Cowan of the Music Department, arranging the program, and Maurice Bergman, theatre publicity director, knew that the after-theatre rush would be on, and that it would be physically impossible to make the trip in less than thirty minutes by subway or the fastest taxi. The resourcefulness not uncommon in Publix solved the problem. Miss Rogers, pausing only to don a coat, dashed out of the stage door of her theatre at 11.36, and through the stage door of the Brooklyn Paramount, miles away, at 11.46. She made the trip in a police ambulance!

ART THAT SELLS!

A few of the posters in the lobby of the Publix Tennessee Theatre, Knoxville, Tenn. painted by Harold Parrott, theatre artist, which effectively sell coming attractions.



OHIO CAMPAIGN INTENSIVE FOR 'LOVE PARADE'

The residents of Youngstown, Ohio, and outlying districts were "Love Parade" conscious for more than one week prior to the opening date on January 11, because of the intensive exploitation campaign employed by Manager S. S. Solomon and his Paramount Theatre staff. A figurative downpour of heralds, 24 sheets, rotogravure circulars, banners, flags, lobby cut-outs, easels, co-operative ads, and window displays, was only overshadowed by the climactic stunt of the campaign—the reception of a Chevalier proxy by leading town officials and a contest in conjunction with the reception, in which various prizes were awarded for the best 500 word letters on an itinerary to be selected for the proxy.

Listed below is the exploitation campaign employed by Manager S. S. Solomon, who concentrated his plans on "playing up" the magnitude of the production and the exceptional talent in the cast.

Trailer Starts Campaign



A sound trailer was shown ten days prior to opening date. Display copy was placed in the newspapers seven days before the opening, followed by special publicity stories four days later. A co-operative ad, 7 columns by 18 inches, was paid for by local Philco dealers. Extra publicity was obtained in the daily papers, which included write-ups, and three free cuts. Space was taken in four foreign newspapers for Friday and Saturday before opening.

The art work, handled by the house staff, included: A replica of Broadway hits, placed in lobby, emphasized importance of "The Love Parade." Large cut-outs above exit doors in lobby. Fanfare above box-office. Metallic cut-outs. Many flashy easels about lobby. For the opening, the entire marquee was decorated with American and French flags and streamers. Swinging signs were placed underneath marquee. Twelve art easels were placed at advantageous spots in city.

Widespread Billing

The billing was as follows: Fifty stills in special frames were placed in store counters and in merchants' windows. Complete window displays were fitted up in the Clark restaurant and Kress and McCrory, department stores. Standing frames, with stills, were displayed in music stores. All radio dealers had tie-in copy in windows and stores. Twenty 24-sheets were posted in Youngstown and ten 24-sheets in suburban towns, as an effective local Philco-Paramount-Love Parade tie-up. Five thousand rotogravure circulars were distributed in theatre, one week prior to opening. "Chevalier's" attendants also distributed the heralds. Special admission ticket, seen in layout, was designed to carry out the New York idea of "The Love Parade" opening.

Proxy Is Smash Hit

Chevalier's proxy, built by house sign artist and clothed by a costumer, was the 'big noise' of the campaign. Two pretty French girls, who also spoke English, were hired to act as "Chevalier's" escorts. The day before opening, Solomon and his staff took the proxy to a nearby town. Solomon returned to Youngstown, and with a photographer, reporter, theatre staff, a base and roll drum corps, formed a nucleus which soon over-crowded the railroad station, when the proxy and escorts detrained at Youngstown a short while later. Accompanied by a

MANUAL STUNT IS SUCCESS!

Realizing the practicability of exploitation material suggested in the Publix picture manuals, Manager S. S. Solomon of the Paramount, Youngstown, Ohio, followed the plans outlined in "The Love Parade" manual for using a Chevalier proxy in conjunction with an "Itinerary Contest." The layout below shows the success Solomon achieved. The story in the adjoining column gives a full account of Solomon's campaign to put over with a bang, this highly entertaining and original operetta. Get out your magnifying glass.



boom of drums, the entourage, in autos supplied by the local Willys-Knight dealer, paraded through the town and to the city hall, where the Mayor greeted them. From here, the party followed the route of the winning itinerary.

In addition to receiving three, five minute radio broadcasts gratis, the theatre used the fifteen minutes on Saturday prior to the regular Paramount-Publix radio hour, to thank Youngstown for the wonderful reception accorded "Chevalier" and his party.

Postal Telegraph Tie-Up Effective For "Lady Lies"

A tie-up with the Postal Telegraph enabled Manager M. D. Cohen of the Rialto Theatre, Denver, Colo., to garner lots of publicity for "The Lady Lies."

A new typing telegraph instrument was placed in the lobby of the theatre and another was operated from the telegraph office. The girls exchanged messages about the picture many of them coming apparently from members of the cast, newspaper writers from other cities, and Liberty and Photoplay Magazines. These messages were distributed to patrons.

College Tie-up With "Dynamite" Stickers

Taking advantage of the automobile stickers used by the students of Texas Christian University, Manager Marsline K. Moore had a number printed that not only carried the message of the university but also contained a plug for the picture "Dynamite" playing at the Worth Theatre, Fort Worth, Texas.

BEG PARDON!

Lent officially starts on Wednesday, March 5th, and not on the day named in this publication several weeks ago. We apologize for our error and hope this warning reaches you sufficiently in advance and with sufficient force to help you overcome what would otherwise be a slump period.

Dakota Manager Capitalizes on Picture Title

A. E. Albeson, district manager in South Dakota, sends in a campaign by Manager Fred Beecher of the Egyptian Theatre, Sioux Falls, illustrative of the value of capitalizing on picture-titles which are natural plugs for advertised products.

Beecher's picture was "The Viking," and he sold the local Viking dealer a block of tickets, of which a pair were sent to every automobile owner in the city. The motor firm sponsored a newspaper contest, buying space and donating prizes, and furnished a car and four men costumed as Vikings as a street ballyhoo. Two of the "Vikings" acted as footmen during the run of the picture.

Scandinavian papers got up co-operative pages of advertising, and were profligate with space for stories. Schools were canvassed on the educational value of the picture. In spite of weather 16 to 25 degrees below zero, resultant business was tremendous.

Colored Woman Wins Suit Against Theatre

Look out for this one. It is unlikely to occur in a Publix theatre, but it is indicative of the pitfalls in the path of every theatre manager.

Gertrude Gates, a colored woman, entered a theatre in Grand Island, Nebraska, and took a seat on the main floor. She was asked to move to the balcony, and resented it to the extent of filing suit against the company operating the theatre. Carried to the Nebraska Supreme Court, the suit resulted in a verdict for \$200 against the operating company.

M. C. IN PIT

So enthusiastic were theatre executives with the work of Lou Breese, master of ceremonies at the Saenger Theatre in New Orleans, that he will take the place of Rubinoff as conductor in the pit when Rubinoff leaves.

Brunswick has recorded "Never Say Die" from Behind The Make-up, sung by June Pursell on record No. 4635.

BUILD INTEREST IN 'NIGHT-OWL' BROADCASTS

Have you tied your theatre in with the Publix Radio-Vues which are broadcast each Tuesday at 11:30 P. M. from the Brooklyn Paramount Theatre, over the Columbia Broadcasting System?

These radio programs, properly exploited locally, can reflect as much credit and benefit on your theatre as the Saturday night Paramount-Publix broadcasts. Further than this, stimulation of local interest in such broadcasts may result in breaking down any local barriers which prevent you from staging similar programs in conjunction with your station.

Following is a list of the stations of the Columbia Broadcasting System which participate in these broadcasts:

WABC—New York City
W2XE—New York City
WCAU—Philadelphia, Pa.
WCAO—Baltimore, Md.
WMAL—Washington, D. C.
WHP—Harrisburg, Pa.
WLBW—Oil City, Pa.
WFBW—Syracuse, N. Y.
WKBW—Buffalo, N. Y.
WADC—Akron, Ohio
WKRC—Cincinnati, Ohio
WOWO—Fort Wayne, Ind.
WFBM—Indianapolis, Ind.
KOIL—Omaha-Council Bluffs
KMBC—Kansas City, Mo.
WISN—Milwaukee, Wis.
WCCO—Minneapolis, Minn.
WIBW—Topeka, Kas.
WBCM—Bay City, Mich.
KFH—Wichita, Kas.
WSPD—Toledo, Ohio
WMT—Waterloo, Iowa
WWNC—Asheville, N. C.
WDBJ—Roanoke, Va.
WBRC—Birmingham, Ala.
WFIW—Hopkinsville, Ky.
WDOD—Chattanooga, Tenn.
WREC—Memphis, Tenn.
KLRA—Little Rock, Ark.
KLZ—Denver, Colo.
KDYL—Salt Lake City, Utah
KFPY—Spokane, Wash.

IT'S A CINCH!

W. J. Murphy, advertising manager of the Utah-Idaho district, worked up a campaign on "Hollywood Revue" which resulted in a hold-over for the picture at the Paramount, Salt Lake City. Murphy utilized a radio tie-up which netted the full-page ad reproduced below and six music store windows, and a perfume tie-up with a local chain of drug stores which furnished displays and perfume to be sprayed in the ventilators during the "Orange Blossom" number. The front of the theatre was given special treatment, one sheet and heralds were promoted, and the songs from the picture plugged by the Publix Sound Train and over the local radio station.

Note the predominance of theatre's copy in reproduction below.

THE SALT LAKE TELEGRAM, THURSDAY EVENING, NOVEMBER 14, 1929

DINWOODEY'S
"GOOD FURNITURE"

Two Outstanding Contributions For Your Entertainment

"THE HOLLYWOOD REVUE"

HEAR! These "Hollywood Revue" Song Hits on a C. A. Earl Radio

full page ad

FOR SALE BY DINWOODEY'S

Model 33 \$99.50
Model 35 \$116.00
Model 41 \$162.50

Before you buy any set—hear this Triumph of Realism—which in six months made an "unknown" radio a best seller

These Stars of "HOLLYWOOD REVUE" Are All Enthusiastic RADIO FANS

with CENTRO-MATIC TONE FINDER \$179

Before you buy any Radio, let Dinwoodey Furniture Co. demonstrate the new C. A. Earl in your home. Liberal terms.

ESTABLISHED 1857
DINWOODEY'S
"GOOD FURNITURE"

SEE! The New C. A. EARL RADIO
Dinwoodey Furn. Co.
Or at the exhibit during the extended run of Metro-Goldwyn-Mayer's Greatest Musical Picture Triumph—"HOLLYWOOD REVUE" ALL Tabling Starting Tomorrow

Face in the C. A. Earl Orchestra
Full Orchestra, complete band, including vocal soloists, pianists, and other instrumentalists.
KRM, 1130 p. m.

MANAGER NABS 2 PAGES FOR FILM NEWS

Two full pages, devoted exclusively to selling his show, at a practically negligible cost in each of the two papers in town, rewarded the efforts of W. H. Hall, manager of the Publix-Saenger Theatre, Pine Bluff, Ark., who sold the publishers of each paper the idea that motion picture news is the one thing, more than any other, which makes people read their papers.

Hall's achievement should serve as an example to all enterprising Publix managers in towns having newspapers that need livening up. It's a push-over, according to Hall. All he did was to get to the owners of the paper with local statistics on the circulation of fan magazines and other national publications who go in heavily for motion picture news.

Hall pointed out that no other activity in town attracts the entire interest of the local population as 'does the movies. The people are hungry for movie news. If they can't get it in their local papers, they are forced to go to the fan magazines for it. And with them would eventually go many good national advertising accounts that might just as well have gone in the local papers. This clinched the matter.

The wide-awake theatre manager is one who realizes that the newspaper is his best bet, and he concentrates his best selling effort in that direction. The arguments mentioned above are irrefutable.

The facts are all on your side. Transmit them to your friend the newspaper publisher. Sell him on that idea. If you do so, not only will you find his editors more willing to devote more space to your theatre, but you will have a powerful support in combatting any attacks which such an important and wide-spread activity as the motion-picture industry is bound to invoke from jealous or conniving sources, from time to time.

A FREE STAGE SHOW!

Proving the practicability of school tie-ups as suggested in PUBLIX OPINION two weeks ago, City Manager F. J. Miller of Augusta, Ga., put on a stage show at the Imperial Theatre in co-operation with a dancing school that brought an increase of more than \$500 in receipts in three days for an expenditure of about \$50 for stage sets and stage hands. Music was provided by the non-sync and was considered much more effective than a local orchestra would have been besides being much less expensive. Note below some of the publicity obtained.

The revue, which made use of over twenty performers, was given at the 5 and 9 o'clock shows. To fill the Saturday dinner show, Miller arranged to have each patron who attended given a can of Alaca Syrup. There were window tie-ups on this which caused a good deal of discussion.

'Sally' Ties-Up With Radio, Ballroom

Before the opening of "Sally" at the Publix Paramount Theatre, Detroit, the picture was given extensive plugs over the air, in the newspapers and through tieups. The night before the opening a "Sally Ball" was given at the Arcadia Ballroom, the largest in the city. The ballroom owners printed and distributed 25,000 free tickets to this. More than 6000 flappers and their escorts gathered there to hear more about the picture, and to watch judges select the 20 prettiest girls in Detroit named "Sally." The ballroom also bought front page ads to plug the stunt. The pretty Sallies were guests at the opening of the picture.

A tie-up arranged with the Kresge stores included the naming of luncheons, sodas, and sundae after the title of the picture. The lunch and soda counters were decorated with "Sally" banners and even the paper napkins used were imprinted with the story that "Sally" was at the Paramount Theatre.

Another radio tie-up was staged in the form of a memory contest. Passes were given to the five persons who sent the longest list of "Sally" songs to the radio station. Announcements of this contest were made at frequent intervals during the day and evening, for five days prior to the opening.

SELLING "CONDEMNED"

Manager F. F. Smith of the Melba Theatre, Dallas, Texas, effected tie-ups with a National Shirt Shop and with a tie shop on Ronald Colman's "Condemned."

Shops had displays of merchandise with bands around the shirts and ties giving information about picture and playdates. Shops also distributed heralds.



"PUBLIX OPINION" DAILY FORECAST CALENDAR

1930 - APRIL - 1930

UTMOST box office benefit may be had from a theatre only if programs are planned for the satisfaction of audiences, instead of for the personal taste of the manager. The patrons are the ones to be satisfied. In selecting each unit of a program, bear in mind past audience reaction to stars, themes, director and author. Then get an interesting arrangement of contrast and balance in setting up the program, so that the climax of one unit will help build up the one that follows."—WILLIAM M. SAAL, General Director, Film Buying and Booking Department

PROGRAM-LOTS	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	REMARKS
(Whether full-week or split week policy, keep your program-plots for each week, here. Set down titles, stars, features, shorts, trailers, footage, running time, running order distributor, stage show lobby talent, and sales campaign plans.)	<p>“Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres.”</p>	<p>Outdoor advertising season is here! Institutional tack-cards and paper on roadsides?</p>	<p>1</p> <p>Are you “plugging” your band leader or organist? “Music Week” is in May; ask music dealers to tie-in.</p>	<p>2</p> <p>How about staging a “Spring Frolic?” Local talent, etc.?</p>	<p>3 PUBLIX GOLD BRICK</p> <p>A Publix “gold brick” is the chap who reads PUBLIX OPINION, the manuals, and the trade press, and if he doesn't find his name mentioned, thinks that “there's nothing in the paper.”</p>	<p>4 The Best Salesman is the one who has the most information about the thing he is selling. You can get all the advance information you want from dozens of PUBLIX sources.</p>	<p>5 Aid the training of newcomers to Publix!! Let them study the back issues of PUBLIX OPINION for company policies, ideals, traditions.</p>	(Get down here WHAT is unfinished for the week and WHY was assigned to follow through.)
	<p>6</p> <p>Are you building SUNDAY matinee business? (See PUBLIX OPINION, Vol. III, Nos. 10, 12)</p>	<p>7 Arrange Your Programs Correctly! Your District Booker should help plot each one.</p>	<p>8</p> <p>What are you doing about local holidays? Anniversaries? Store anniversaries?</p>	<p>9</p> <p>Does your lobby attract and hold attention? Colorful, bright posters?</p>	<p>10</p> <p>See dancing school teachers and arrange for their spring programs in your theatre during May. Costs the theatre no extra money and always attracts lots of parents and children.</p>	<p>11 Help to stop the waste in good, repeatable ideas. Tell 'em TODAY to PUBLIX OPINION, (the official “voice” and “idea exchange”).</p>	<p>12</p> <p>Straw hat season starts May 15th. (See Publix Opinion Index)</p>	
	<p>13</p> <p>HOLY WEEK Starts April 13th</p>	<p>14 Kill that punch-destroying word A-N-D in your ads, posters, trailers. Use SHORT punch sentences.</p>	<p>15</p> <p>Place a theatre or circuit institutional story in your local papers!</p>	<p>16</p> <p>It's important to give short subjects space in newspaper and lobby advertising.</p>	<p>17</p> <p>Are you tying in with rainy weather? (Umbrella rental service?)</p>	<p>18</p> <p>Today is “GOOD FRIDAY”</p>	<p>19</p> <p>Don't let your MONDAY BUSINESS turn into “blue” or “red”.</p>	
	<p>20</p> <p>End of Lenten Period Today is Easter Sunday</p>	<p>21</p> <p>The minute show business becomes “routine” it loses the attractiveness it must have in order to command attention.</p>	<p>22</p> <p>Contact for Mother's Day. (May 11th.) Get co-operative merchant ads, etc.</p>	<p>23</p> <p>When school closes, prepare for increased matinee business. Juvenile theatre-goers, you know.</p>	<p>24</p> <p>The tennis season is approaching! (Newsreel tennis shots—place tennis stills in newspapers.)</p>	<p>25</p> <p>Write to the Home Office for your refrigeration trailers, ads, etc.</p>	<p>26</p> <p>May 15th opens straw hat season. Make it sell tickets and get exploitation.</p>	
	<p>27 Do your ticket-prices need adjusting? Discuss it with your staff. Send some constructive criticism of PUBLIX OPINION to your Editor.</p>	<p>28</p> <p>Are you giving “Paramount Sound News” the exploitation it deserves?</p>	<p>29</p> <p>How can the Home Office serve you? Don't hesitate to speak up. The Home Office is YOUR service station.</p>	<p>30</p> <p>Daylight Saving Time will soon be here! Get publicity!</p>			<p>“Business today is beyond the one-man stage—teamwork gets the desired result!”—</p> <p>SAM KATZ</p>	

WRITER LAUDS TALKIES IN PRESS

One of the finest general articles on how the talkies have benefited the small town has been brought to the attention of Publix Opinion. It was inspired by Manager E. Carrington Smith of the Carolina Theatre, Chapel Hill, North Carolina, and appeared in the Sunday section of the News and Observer, Raleigh, N. C.

The article, which was written by a professor of sociology at the University of North Carolina, declared that the talkies are revolutionizing the small town outlook on life. Very definitely it specified the following advantages for which the talkies are responsible.

The sound pictures have brought to the community some of the most famous people alive today. Lindberg, Edison, Hoover, Madame Curie and a host of others have not only been seen but heard. In addition they have brought some of the most outstanding of modern historical events, including peace conferences, the landing of the Graf Zeppelin, and outstanding sport events.

The third item listed was the

intellectual benefits derived from the new pictures. The general rise of education throughout the country, the desire on the part of a great number to hear perfect English spoken, finds itself reflected in the latest photoplays many of which would have been characterized as highbrow ten years ago.

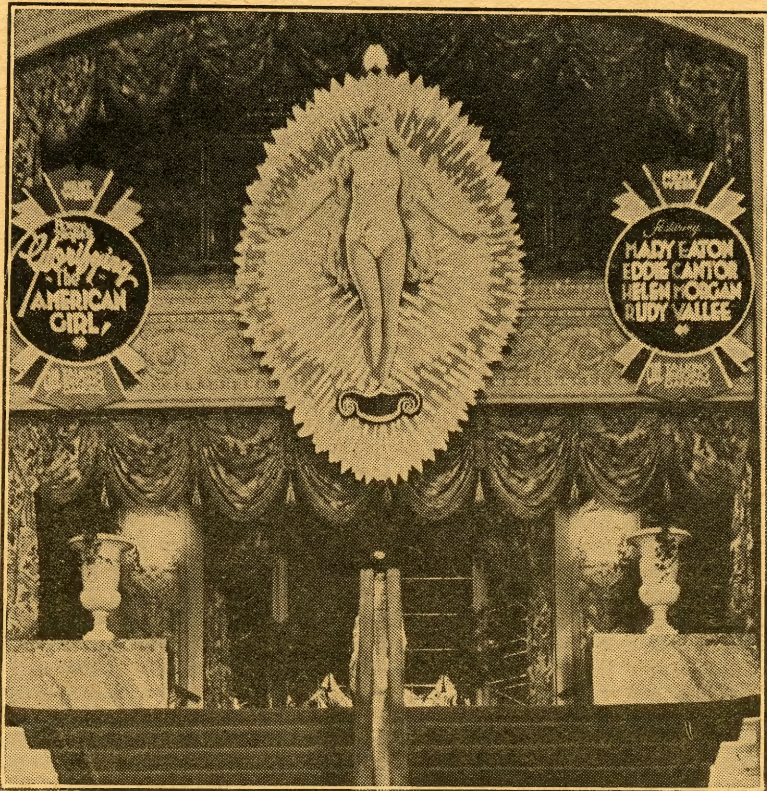
But the greatest gift of the sound pictures, according to Professor Harold D. Meyer, the writer of the article, is the gift of music. No more must the small-towner depend on makeshift local orchestras for musical entertainment but can now listen to the world's greatest symphonies at a ridiculously low cost. Artists of rank, Bori, Gigli, Lauder, well known soloists, and a host of celebrities are now as much a part of the small town as they are of the metropolis.

Of utmost importance are the revues. Before the day of the living screen, they were practically unknown in the villages and smaller towns. Today, their color, tunes, and lively spirit make themselves felt in the songs that are whistled and hummed, in the livelier spirits and added zest with which all go about their tasks.

Nor is that all. Fans now can know their favorite movie stars as it was impossible to know them before one was acquainted with their voices. And comedy has come into its own with the spoken word. Wisecracks, satire, funny noises have come to mean a good deal in the art of making laughs. The rarest talent in this field is now no longer restricted to the big cities. The day of the small-town has come.

COLORFUL LOBBY POSTERS

This is the way Manager Harry Watts and his aides make the lobby of the Publix Minnesota Theatre in Minneapolis colorful and lively with poster art which sells coming attractions effectively.



TWO NATIONAL TIE-UPS FOR WINDOWS

How would you like to get two free and compelling window displays in every grocery store and restaurant in your town, tying up with the theatre name and playdate of any picture featuring the stars listed below?

You spend no money! You give no passes!

You do no work! All you do is send a letter, each time you want it, advising the interested person, named below, of the playdate. The letter must be sent two weeks in advance.

Through the advertising departments of manufacturers of Lux and distributors of Chase and Sanborn Coffee, this can be done. Each of these advertisers represents a separate opportunity for you to do as described above.

The picture stars are: Paramount—Gary Cooper, Clive Brook, Richard Arlen.

Other companies — William Haines, Lewis Stone, Nils Asther, Richard Dix, Joan Crawford, Doug Fairbanks, Jr.

You notify Lloyd Baillie, care of the J. Walter Thompson Advertising Agency, Graybar Building, Forty-fourth and Lexington Avenue, New York City. He does all the rest.

He'll instruct the local sales manager in your town to put out the window displays, on which will be imprinted your playdate, theatre name and name of the attraction that features the stars tied up either with Chase & Sanborn Coffee or Lux. Doubtless there also will be a newspaper display ad campaign to go with it.

The tie-up was conceived and executed by Arch Reeve, Paramount's West Coast publicity department. In arranging the local details, don't make the mistake of doing any of the printing, or giving out any passes. You'll only spoil a perfect national tie-up, if you do any thing like that. The only additional thing you can do is to verbally increase the enthusiasm of the local coffee or Lux sales manager by showing him how much extra benefit he gets from the huge local movie following.

Victor Dealers Told To Plug Film Songs

The fact that music stores generally are crying for theatre tie-ups is emphasized by excerpts of the advance record list to Victor dealers everywhere, issued January 10th. All recording companies are urging their dealers to give special attention to motion picture music. Victor puts it this way:

"Exceptionally good music is represented in this list. The feature record, called 'My Love Parade,' from the motion picture, 'The Love Parade,' is a lively fox trot played by that splendid orchestra, The High Hatters. Record No. 22232—(My Love Parade)—Fox Trot (from Paramount picture 'The Love Parade') (Nobody's Using It Now)—Fox Trot (from Paramount picture 'The Love Parade')."

Watch Forecasts!

Watch the weekly and monthly weather forecasts from your local weather observer!!!

Smart showmen have, for years, been able to anticipate bad-weather breaks by this means, and through the medium of proper bad-weather exploitation and copy slants in newspaper ads, conquer the condition that would otherwise mean considerable loss at the box-office.

TEXAS MIDNITE PREMIERE!

Besides using the material pictured below for publicity purposes on "The Love Parade" opening, Bob Kelley, district advertising man in charge of the Publix Metropolitan in Houston, also tied up every piece of Chevalier copy in the lobby with a midnight premiere panel. On the night of the showing, the drum and bugle corps seen below, a motion picture and still photographer and a public address system were used to introduce the Hollywood style of picture openings to Texas. Newsreel shots of the first night crowd were shown the following week at a second midnight advance preview.

METROPOLITAN
NORMA TALMADGE IN NEW YORK
NIGHTS WITH GILBERT ROLAND
LOVE PARADE

WESTERN UP
Takes Pleasure In Announcing To
Houston Premiere Of
MAURICE CHEVALIER
In Paramount's Talking Singing Operetta
"THE LOVE PARADE"
Midnight Premiere
SATURDAY... 11:45 P. M.
Metropolitan Theatre
TICKETS \$1.00

MET WILL HAVE PREMIERE SHOW HOLLYWOOD WAY
Flares and Fleet of Flood
Lights to Aid Paramount's
Camera Man
RADIO ANNOUNCER
Will Broadcast Arrival of
Celebrities as They Arrive For
The Love Parade

and don't forget—the place—
METROPOLITAN
HOME OF Paramount Pictures
The time—
saturday
Jan. 11—11:45 p.m.
The reason—
new york paid
\$11.00 to see the
premiere—but
houston gets it
for—
The price—
\$1.00
tickets now on
sale at the
metropolitan
box office
And—
there'll be motion pictures
made of the crowd... radio
announcers—loud speakers—
flood lights—flares—every-
thing to make this brilliant
premiere surpass hollywood's
fondlest dream!
Get a Date And Join
The Love Parade!

MIDNITE PREMIER Sat. January 11

MAURICE CHEVALIER
AN ERNST LUBITSCH PRODUCTION
WITH JEANETTE MACDONALD LUPINO LANE LILLIAN ROTH
ALL TALKING SINGING OPERETTA

LOVABLE—ELECTRIFYING!
This Charming French Sensation
Now Comes to Houston in the
FIRST ORIGINAL ALL-TALKING
SINGING SCREEN OPERETTA

HEAR!
"Dream Lover"
"My Love Parade"
"Paris Stay the Same"
"Let's Be Common"
"Nobody's Using It Now"

Cherish Charming You
With His Eloquence—Thou
ing You With His Personality
And Amazing You With His
Originality!

MAJESTIC TIE-UP NETS FREE ADS

A Majestic Radio tie-up was effected by Manager Lawrence I. Bearg of the Publix Metropolitan, Boston, Mass., whereby free space and radios were used to advertise the feature attraction.

The radio company furnished the theatre with eighteen half pages of advertising, selling the Paul Specht orchestra, which was used in the "Met's" show. Fourteen radios, supplied by the Majestic organization, were awarded to lucky patrons during the week.

"Saturday Night Kid" Telephones For Date

Manager Roy P. Drachman used the old phone stunt to give "The Saturday Night Kid" a good send-off at the Rialto Theatre, Tucson, Arizona.

Girls called all the men in town and said, "I'm the Saturday Night Kid and I'd like to make a date with you for Saturday night. I'll be at the Rialto. Goodbye."

The day before the opening of the show, ads appeared in papers showing Clara Bow at a telephone and the copy read, "I'm the girl who called you. Don't forget our date at the Rialto."

Comment according to Drachman, was favorable and widespread.

Editorial on Movies Gets Letter From Will Hays

Realizing that every boost for the movies from the press is indirectly a boost for box-office sales, Manager G. E. Hoffman of the Noble Theatre, Anniston, Alabama, sold the editor of the local paper the idea of basing an editorial on the speech of Will Hays before the New York Chamber of Commerce.

Not only did a very much worthwhile editorial appear on the fine quality of recent pictures, but Mr. Hays wrote a letter of appreciation to the newspaper which was printed. The letter was almost a column in length.

FREE PAGE FOR THEATRE

Even though "Sweetie" was a second run feature, Manager Peter Levins of the Publix Capitol, New Bedford, Mass., obtained a free page merchants co-operative ad in the Morning Mercury and the Evening Standard. Theatre and program notice dominated the entire page.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of February 7th, 1930

No. 22

Functioning of the Cost Control Committee is a definite form of profit insurance for future business. It is making it possible for us not only to produce an increased volume of business, but to do so at a proportionate, anticipated cost.

—SAM DEMBOW, JR., Executive Vice-President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

PUTTING ON PRESSURE

Getting first class attractions constitutes only one phase of showmanship. Equally important is the ability to sell your attraction. There are various ways of selling it but, in the final analysis, these various ways simmer down to exerting the maximum effort in high powered creative showmanship. No matter how beautiful a theatre you may be operating, nor no matter how high the calibre of its entertainment you cannot keep it moving at top speed without consistent pushing.

The most mechanically perfect locomotive in the world is worthless without an engineer to guide it, without a fireman to keep supplying it with fuel. The fastest motor car remains stationary until some one steps upon the accelerator. The manager of a theatre is both engineer and fireman. To him is entrusted the task of seeing that his operation keeps moving at the highest possible speed. He has to supply the accelerative control.

How does he supply this pressure? Not by calmly stating that he has a great show and then waiting for people to come in and agree with him. He has to constantly feel the pulse beats of his patrons, know not only what they want but to create in them the belief that what they do want he has. Pressure in show business, however, is not merely confined to selling the current attraction or following attractions. There are innumerable ways you can apply the motive power. Dressing your lobby properly is as important a factor in showmanship as window dressing is to the merchandising of mercantile products. There is no excuse for triteness. The progressive showman is the one who is continually on the watch for improvements in the treatment of his lobby changes. With each new attraction try to have a different treatment.

You can exert pressure by making certain that your reception of patrons is such that they will be made to feel at home in your theatre no matter what the calibre of your attraction. No matter how small nor how large is your operation, you cannot make it attain the acme of success unless you make of it a theatre in which your patrons will take fully as much pride as you do.

LIVE LOBBIES MEAN CASH

George M. Cohan has one of the happiest axioms in the show business. It is "Always leave them smiling when you say 'Goodbye.'"

Your slogan might well be, "Keep Them Smiling From the Time They Say 'Hello.'"

One of the best ways to keep them smiling is to keep them entertained from the minute they purchase a ticket. Lobby entertainment is the medium. Lobby entertainment is applicable not only to the large theatres where its primary use is for the entertainment of lobby holdouts; it can be made equally effective for those smaller theatres where holdouts are few and far between. Good lobby entertainment in such smaller theatres will go a long way towards putting them in the class where eventually they will need it for long lines of waiting customers. In other words, good lobby entertainment properly applied will pay dividends.

In these days where theatre patrons shop for their entertainment, the proper selection of lobby entertainment is as important as the selection of your program. Theatergoers come to you for entertainment and if you can supply it immediately you are one jump ahead of your opposition. Not only that but it puts your patrons in a receptive frame of mind for the bigger entertainment that is to follow.

SOUND TIPS

From Publix Department of
Sound and Projection.
HARRY RUBIN, Director

SOUND BULLETIN No. 45

Oil Causes Movietone Troubles
It is very necessary to keep the movietone amplifier and all associated parts clean of oil.

A drive gear that leaks—some do—should be replaced quickly. It puts an impossible difficulty in the way of the projectionist, who cannot stand beside it all day and wipe away the oil or grease as fast as it leaks out. Furthermore, a leaky gear will go wrong eventually thru lack of lubrication, and bind up, stopping a show.

But barring leaky gears, there is no reason why the movietone amplifier cannot be kept clean of oil. The amplifier itself uses none. What leaks into it from other parts of the equipment in ordinary use can be wiped away.

Open your movietone amplifier compartment and wipe out the surplus oil at least twice a day. At least twice a week, if not oftener, the little box on the back of the machine (old type) should be opened and wiped dry. Care should be taken in oiling the projector that too much oil is not used. Any surplus that may be spilled should be wiped away at once.

Oil under the movietone amplifier causes the rubber pad on which the amplifier rests to swell. The amplifier will be pushed out of position in its cradle, till it touches the mechanism and picks up mechanical noise. Or it will be raised up until the connections on top touch the cover of the amplifier compartment, grounding

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
	Son of the Gods—9 reels (AT)	First Nat'l	8050	90 min.
	Hell Harbor—10 reels (AT)	United Art.	8065	90 min.
	Mexicali Rose—7 reels (AT)	Columbia	5480	61 min.
	Anna Chrystie—10 reels (AT)	MGM	8035	89 min.
	Happy Days—9 reels (AT)	Fox	7400	82 min.
	Melody Man—7 reels (AT)	Columbia	6090	68 min.
	Murder on the Roof—7 reels (AT)	Columbia	5100	57 min.
	Roadhouse Nights—7 reels (AT)	Paramount	6190	69 min.
	Woman Who Was Forgotten—8 reels (AT)	Independent	7320	81 min.
	(AT)—All Talking			

LENGTH OF TALKING SHORTS

PUBLIX				
	Aint Cha		420	5 min.
	Abraham Lincoln		260	3 min.
PARAMOUNT				
	Street of Chance (Trailer)		250	3 min.
	Burning Up (Trailer)		240	3 min.
	News No. 53		890	10 min.
	Dangerous Paradise (Trailer)		290	3 min.
	Roadhouse Nights (Trailer)		360	4 min.
WARNER				
3674-5	Poor Aubrey		1345	15 min.
941	Jest for Awhile		730	8 min.
946	Jack McLallen—Oh! Sarah		855	10 min.
943	Mme. Alder Verdi—"Ave Maria"		530	6 min.
945	Two of a Kind		695	8 min.
PATHE				
	All Stuck Up		1935	22 min.
COLUMBIA				
	Mexicali Rose (Trailer)		250	3 min.
UNITED ARTISTS				
	Be Yourself (Trailer)		315	4 min.
FOX				
	Sky Hawk (Trailer)		330	4 min.
MGM				
	Not So Dumb (Trailer)		325	4 min.
	Bishop Murder Case (Trailer)		235	3 min.
TIFFANY				
	Peacock Alley (Trailer)		215	3 min.
Length of Synchronous Shorts				
PARAMOUNT				
	Radio Riot (Talkartoon)		705	8 min.
Length of Non-Synchronous Shorts				
PARAMOUNT				
	News No. 53		780	9 min.
PATHE				
	Review No. 10		870	10 min.

the circuit. On the connection block, or in the cable carrying the movietone amplifier connections to the six-pole switch, oil will rot the rubber insulation and eventually cause a high-resistance short across these delicate and critical circuits. Then the cable will have to be replaced. On the universal type base excessive oil getting into the contacts of the film-disc changeover switch may cause a drop in volume or complete loss of sound.

NEW YORK PROGRAM PLOTS

Week Beginning Feb. 7

- New York Paramount
1. Liszt Melodies—Overture... (5)
 2. Paramount Sound News and Sound Trailer on "Dangerous Paradise"..... (10)
 3. Organ Concert—Crawford... (6)
 4. "The Family Next Door"—Paramount Comedy..... (15)
 5. Publix Unit—Vallee..... (35)
 6. "Burning Up"—Paramount Picture..... (57)
 7. Trailers..... (2)
 8. Publix Lincoln Subject in news on February 12. 130 minutes

Brooklyn Paramount

1. Prelude
2. Paramount Sound News and Sound Trailer on "Dangerous Paradise"..... (11)
3. Organ Concert—West..... (5)
4. "Vagabond King"—Sound Trailer..... (3)
5. Dennis King—In Person..... (10)
6. "The Family Next Door"—Paramount Comedy..... (15)
7. Publix Unit..... (31)
8. "Burning Up"—Paramount Picture..... (57)
9. Trailers..... (3)
10. Publix Lincoln Subject in news on February 12. 135 minutes

Rialto

"Street of Chance"—Second Week

Rivoli

"Condemned"—Second Week

Criterion

"The Love Parade"—Twelfth Week

INDEX

Page	Col.	Page	Col.
MERCHANDISING			
Live Lobbies		Colorful Lobby Posters...	8 4-5
Theatres Find Lobby Attractions Aid Gross....	1 5	Also	11 3-4
Selling Short Subjects		Capitalizing on Picture Title	9 3
Saal Urges Attention to Programs	1 1	Full Page Radio Tie-up..	9 4-5
"Build Up" With Shorts by William M. Saal...	2 2-4	Hooking Up With Brooklyn's Radio-Vues	9 5
Reviews of "Shorts" by Louis Notarius	5 1-2	Nabbing Full Pages for Motion Picture News...	10 1
Special Pictures		Free Stage Show Through School Tie-Up	10 2-4
The Vagabond King.....	1 1	Texas Midnight Premiere	11 1-3
Also	4 5	Watch Weather Forecasts	11 5
Only the Brave by Russell Holman	5 4-5	Two National Window Tie-ups	11 5
P. Waxman	5 1-2	MUSIC	
New York Nights	3 3	All Holiday Trailers from Music Department	1 4
Street of Chance.....	3 5	Weekly Radio Program...	3 5
Disraeli	4 2	Review of Radio Hour...	3 4
Sophomore	4 4	Biography of Boris Morros	7 1-5
The Love Parade.....	5 3	Victor Told to Plug Songs from Pictures	11 5
Also	7 4-5	PROJECTION ROOM ADVICE	
Also	9 1-4	Sound Quiz and Answers	4 1-2
The Lady Lies.....	9 2	Sound Tips	12 3
Dynamite	9 2	GENERAL INFORMATION	
Sally	10 5	Lobby Vending Machines	4 5
Condemned	10 5	Meet the Boys.....	6 3-5
Special Stunts		April Forecast Calendar..	10 1-5
Newspaper Circulation Tie-up	2 4-5	Editorials	12 1-2
Let Hotel Sponsor Premiere	3 1-2	New York Program Plots	12 3
Study Stills in Advance..	3 2	Length of Features.....	12 4-5
World Premiere Exploitation	3 4	GENERAL NEWS	
Anniversary Co-op Page..	3 2-4	Live Lobby Idea Invades Circuit	1 5
Tying Up With Local Events	4 3-4	27 Managers Promoted to District Commands	1 2
Birthday Radio Show	4 4	Chicago Pow-wow in March to Launch \$25,000 Campaign	1 1-2
Singing in the Bathtub..	4 5	District Heads in Session at Home Office.....	1
Bad Weather Co-op Idea	5 3	Remodeled Ninth Floor Offices Occupied	
Smart Bad Weather Stunt	5 5	Assignments	
Numbered Handbills Used	5 5	Ginger Rogers orders for Writer J Press	
"Publix Paragraphs"			
Breezy Screen Feature..	8 1-3		
Inexpensive One Sheets..	8 1-2		